

ETUDE

the music magazine

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NEW CHORAL ARRANGEMENTS FOR YOUTH CHOIRS

JAMES ALLAN DASH CHORAL ARRANGEMENTS RECEIVE

OVERWHELMING OVATION FROM CHORAL CONDUCTORS

The Baltimore Music Company, publishers of The James Allan Dash Choral Arrangements, wishes to express to choir leaders everywhere its most heartfelt thanks for the magnificent reception given this new series. During September alone, more than 200,000 copies were purchased by choral groups in every state in the country and by many in foreign countries as well.

From the hundreds of complimentary letters received, the B. M. C. is proud to quote a few excerpts. These were entirely unsolicited and thanks is hereby publicly expressed to the writers for their encouragement and kind words.

"I am very enthusiastic about the Dash Arrangements I have already purchased and feel that Dr. Dash has met a long-standing need of good music for amateur choirs. During my fourteen years as organist and choir director I have become very discouraged by the type of anthems available for amateur choirs of mostly untrained voices and am very, very pleased with these arrangements!"—Grace J. Currier, Havre de Grace, Presbyterian Church, Havre de Grace, Maryland

"I would appreciate seeing more like these. THEY ARE TERRIFIC!"—L. Jennings, Choir Director, St. Andrews Evangelical and Reformed Church, Lancaster, Pa.

"You have filled a definite need with these anthem arrangements. They are easy enough for young choirs and interesting enough to challenge more experienced groups. Do not stop with Series One—go on and give us more of these!"—William S. Haynie, Supervisor of Music Education, State of Mississippi

"Hats off to you for putting choral music on the market at such a low budget cost!"—Vivian Gilbert, Canon City High School, Canon City, Colorado

"I should like to commend you in your efforts to produce low-cost music of quality in singable form for volunteer choirs. The James Allan Dash Arrangements are definitely the biggest 'find' in my experience in searching for singable music in good taste."—Eldred L. Ross, Choir Director, First Presbyterian Church, Montgomery, New York

"Please convey my personal appreciation to Dr. Dash for these very practical arrangements. It is an excellent idea and the arrangements are fine."—Will James, Springfield, Missouri

"The Dash Choral Arrangements please me very much. He's done the type of thing I've often wished someone would do. In fact, I've tried to do some of it myself, but haven't been satisfied with the results. So I'm enthusiastic about his work. Whenever Dash arranges more, kindly let me know the titles."—J. P. Durksen, Head Music Department, Hession College, Hession, Kansas

"I have just examined a group of your new arrangements. Congratulations! There is a great need for such choir material and I am sure it will be very useful."—Ralph E. Marrayott, Choir Director, Methodist Church, Keyport, New Jersey

"Your offer is indeed amazing! I have gone over the arrangements, and they are excellent. Dr. Dash is to be congrat-

lated."—Philip D. Kaufman, Director of Music, Brighton High School, Rochester, New York

"These arrangements are really an inspiration!"—Mary C. Swink, Choir Director, Ridgedale Presbyterian Church, South Bend, Indiana

"Thank you for the music arranged by James Allan Dash. These are indeed well-suited to the average, untrained choir. I appreciate the music more each time I pick it up, and note that it's neither too low, too high, nor too difficult for my choir!"—Roger O. Boehlke, Wanatah, Indiana

"This is what I have been looking for!"—James M. Wagner, Organist, Zion's Union Church, Hamburg, Pa.

"Thank goodness somebody finally got wise. Your Dash Arrangements are fine and the price is excellent. I like your trend. I have 2 church choirs, a 100 voice high school choir, and a civic male chorus."—Landon Walker, Hickory, North Carolina

"This promises to be what the small church choir has been looking for over the years. Congratulations!"—Choirmaster, Zion Evangelical and Reformed Church, New Providence, Pa.

"This series seems to answer many prayers! The material will be wonderful for our Choir, also for our Junior Choir. Your arrangements are simple, but they have a real sound to them."—D. Waring Smith, Choir Director, First Methodist Church, Birmingham, Alabama

"These are just what I have been looking for. For years—good music, arranged or written for a small choir of just ordinary voices."—Mrs. C. M. Hutchison, Choir Director, Presbyterian Church, WaKeeney, Kansas

"As organist, I believe that many of these arrangements are suitable not only for the choir, but for use as organ service numbers for interdenominational and response music."—Mrs. Grace M. Bartlett, Organist, First Christian Church, Honolulu, Hawaii

"I am interested in Dr. James Allan Dash's A NEW ERA FOR CHOIRS. I think it should be more than welcomed by our choirs and choruses."—Sister M. Elizabeth, St. Alphonsus School, Langdon, North Dakota

"I am constantly seeking for virile texts set to powerful tunes. Consequently, I deeply appreciate your series of arrangements by James Allan Dash."—Bob Pesezga, Youth Director, Grace Presbyterian Church, Peoria, Illinois

"I am delighted with Dr. Dash's arrangements of the good standard anthems. It solves the problem for small volunteer choirs."—Bess A. Huey, Ravenswood, West Virginia

"I think Dr. Dash should be congratulated on doing the field of music a great service in these easier anthems. The arrangements of familiar anthems. I have a Youth Choir of 35 voices and I believe this series can help me greatly. In giving these boys and girls good music which they can sing. You are filling a very definite need in the field of Youth Choirs throughout the country. Many thanks

for a splendid job!"—Lanson F. Deming, Minister of Music, St. Paul's Methodist Church, Houston, Texas

"Finally! Good music arranged for the average choir."—G. H. Boer, Trinity Lutheran Church, Grand Rapids, Michigan

"I was favorably impressed with these arrangements. One of the numbers, I have chosen for one of the selections on a program for Reformation Day at the Milwaukee Auditorium. Some 30 or more choirs will prepare the music and we have already ordered more than 500 copies. Congratulations to you and to Dr. Dash for the fine job which you are undertaking."—Louis B. Goodrich, Choir Director, Washington High School and Lake Park Lutheran Church, Milwaukee, Wisconsin

"I wish to thank you for the James Allan Dash Choral Arrangements. These are something sorely needed by the small choir."—George W. Norris, Choir Director, St. Margaret's Westminster Parish, Annapolis, Maryland

"I was delighted with the copies of the Dash Choral Arrangements. They are exactly what is needed for my volunteer choir!"—Mrs. George S. Carling, Organist, St. Peter's Lutheran Church, Stockertown, Pa.

"I am more than pleased with this music. It gives all groups a chance to sing good music."—Margaret F. Bell, London Bridge, Virginia

"These arrangements will be a wonderful help to any choirmaster, and I hope to use them extensively."—William I. Schen, Choirmaster, St. Joseph's Episcopal Church, Detroit, Michigan

"The major portion of my work is with teen-age groups whose desire to sing far exceeds their ability. The Dash Arrangements are made in order to meet this particular need."—Mrs. R. E. Hickok, Hotchkiss, Colorado

"We have tried the James Allan Dash Choral Arrangements and are very well pleased with them. They are especially nice for a small choir where there are few soloists. Thank you for giving us this opportunity to sing."—Virginia Fatin, Cumberland, Maryland

"Congratulations to Dr. Dash for getting good music to the church."—Rev. F. Elwood Perkins, First Methodist Church, Milltown, New Jersey

"I was very pleased with the copies that you sent me. We have a small untrained choir with practically no library. Your project seems to fit our needs perfectly, both as to quality and price."—Mr. Ira Schroeder, Organist and Choir Director, St. John's by the Campus, Ames, Iowa

"Thank you for the choral arrangements by Dr. James Allan Dash. When we make out our new acquisition list for the Public School Department, I intend to include quite a number of these arrangements."—Paul D. Gable, Head of the Music Department, Public Schools of the District of Columbia

"In the Episcopal Church we try to keep our music up to a high standard. I was very much pleased with your Series One. It has been a real boon for such arrangements of great music, particularly in small churches where the choirs consist of untrained singers."—Mrs. David E. H. McTear, Choir Director, The Church of the Good Shepherd, Silver City, New Mexico

"I am most interested in the James Allan Dash Choral Arrangements. I am devoting a part of my summer to working with rural church choirs under the Presbyterian Synod of New Jersey. We are trying to get the choirs away from using the cheap music of the '30's and '40's. Therefore, I am most anxious to put this new material in practise at once."—Walter E. Hewitt, A.G.A., Choir Director, First Presbyterian Church, Maplewood, New Jersey

"I like these arrangements immensely and feel you should be congratulated for your idea."—E. Grey, Organist, Central Christian Church, Connersville, Indiana

"I thank you for the James Allan Dash Choral Arrangements. I believe that they are a marvelous answer to our choir's difficulties. I would appreciate your sending me future arrangements."—Mrs. D. L. Watters, Choir Director, of Fifteenth Street Christian Church, Washington, D. C.

"I want to thank you for the James Allan Dash numbers. They are splendid and meet a great need in our secondary schools."—Luneta Martin, Public Schools, Huntington, West Virginia

"Thank you for the James Allan Dash Arrangements. We are so glad to know that a company has now made available music at a reasonable price. These Dash editions will be especially fine for graduates."—Joseph S. Lilly, Organist—Choirmaster, St. James Episcopal Church and Director, Traynor Hotel Chorus, Atlantic City, New Jersey

"I am organist-choir director for Trinity Episcopal Church, a small parish centered in Long Green, Maryland. The choir was only recently organized and includes no trained voices. It seems to me that these arrangements are indeed the answers to my problem."—Richard A. Reynolds, Organist-Choir Director, Trinity Episcopal Church, Long Green, Maryland

"I am delighted with Dr. Dash's arrangements."—Raymond E. Musser, Pastor, Woodlawn Methodist Church, Roanoke, Virginia

"Thank you very much for the James Allan Dash Choral Arrangements. I have found this music to be the answer to the needs of my Senior Choir."—Mrs. Ned Armstrong, Director of Music, Highland Methodist Church, Hickory, North Carolina

"These arrangements are well selected and sensibly arranged for young choirs."—Melvin E. Snyder, Supervisor of Music City of Gary, Indiana

"I am enjoying so much your arrangements that I ordered for my choir, Miss Elizabeth Hewell, Choir Director, St. Paul Methodist Church, Greenville, South Carolina

"Dr. Dash is to be congratulated for his arrangements of anthems. These will fill the need for which they are created."—Mary L. Sible, Baltimore, Maryland

"Thank you so much for the new series of choral arrangements. They seem ideal for a small choir such as the one with which I work. I am pleased, too, that such well-known works are being arranged. It can do much to help broaden the musical education of those who have not had much opportunity to know good music."—Ann Fletcher, Organist and Choir Director, Grace Church, Paducah, Kentucky

The James Allan Dash Choral Arrangements are on sale at retail music stores everywhere. The price—10¢ per copy! Persons not accessible to local stores may write for sample copies on application to The Baltimore Music Company, 340 N. Charles Street, Baltimore 1, Maryland.



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Dorothy F. Garrettson, Managing Editor Charles J. Reed, Art Director

J. Clois McKay, Music Editor

Harold Berkley, Music Director Samuel R. Gannar, Elizabeth A. Gett, Guy Merr
 Karl W. Gehlbach, Alexander McCurdy, Editorial Publisher William D. Revell
 Isaac Frazee Cooke, Editor Emeritus

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 Zealand, \$4.00 a year in all other countries. Single copy price 30 cents. Printed in U. S. A. by return of unaddressed manuscripts or art.

Authors in this Issue . . .

EMANUEL SCHWAGER ("The Story of Notation," p. 9) is a native of Philadelphia, attended grammar schools and high schools there, and is currently working toward a master's degree at New York University. Last spring, Schwager married a New Yorker whom he met while attending classes at NYU. While relaxing from his studies with famed musicologist Curt Sachs, and other members of the NYU music faculty, Schwager plays viola in the Symphony Club of Philadelphia.

NORMA RYLAND GRAVES ("Recital—1950 Style," "Portland Workshop," p. 16) is a free-lance writer of Portland, Oregon, whose articles have appeared in many leading magazines. She is just back from a tour of Europe, during which she visited Norway, chatted with Erik Schak-Bull, 93-year-old cousin of Edvard Grieg, friend of Sibelius, and nephew of the 19th-century violinist Ole Bull.

HAROLD C. SCHONBERG ("I Want a Christmas Story," p. 12) is a newspaper and magazine writer on musical subjects, and a well-known record reviewer. He is now a member of the music staff of the *New York Times*. His article, "What Sort of Man Was J. S. Bach?" appeared in *ETUDE's* special Bach anniversary issue of July, 1950.

LUCIE CHENEVERT LAWSON ("Albert Schweitzer Was My Teacher," p. 13) was born in Amsturg, Ontario, of a musically talented family. She began organ study at seven, and at ten was manipulating stops for her sister, with whom she studied, sometimes pumping the organ when the regular blower wasn't available. After further study in Montreal and Minneapolis, she joined the music faculty of the University of Minnesota, then went to Europe to perfect her organ playing. She has played in churches here and abroad, and has accompanied singers and instrumentalists on the recital stage.

This Month's Cover

Pro-sacrally catalogued "Holy Family, illuminated letter with border decoration," this parchment page with Gothic text and neumes has been preserved from a misal used in South Germany during the 15th century. It is now in the John Frederick Lewis Collection of Medieval Manuscripts owned by the Free Library of Philadelphia. Reproduced by permission.

Next Month . . .

January, 1951, begins the second half of the 20th century. What has happened to music so far in this century? How did it get that way? Most important, where is music heading now?

To answer these questions, *ETUDE's* editors are preparing for January, 1951 a special issue which every music lover will want to read and keep.

A symposium will feature opinions on the state of affairs in music from leading performers, heads of outstanding music schools, music editors of daily newspapers in New York, Los Angeles, San Francisco and other key cities in music.

A special report on "What's Happening to Music in Europe" will be brought by H. W. Heinsheimer, author of the bestselling "Menzies in F-Sharp," who is just back from four months abroad. And Dr. Howard Hanson, composer and Eastman School head, will assess the current status of American music. Be sure to read these and other timely January features.

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Letters of

RICHARD WAGNER

Edited with notes by

John N. Burk

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What shall we get for parents? Children? Pupils? Clients and professional acquaintances? Especially, what shall we do about that perennial problem, the man or woman who "has everything"?

If names on your list are musically inclined, the problem is simplified at once. Musical gifts are always welcome.

A little discreet inquiry will reveal whether your friend belongs in the large and growing category of music-minded businessmen. Does he subscribe to the local concert series? Is he a member of a band, orchestra, choral group or church choir? Does he play the piano or sing? A volume of sonatas or songs, besides being a timely, thoughtful remembrance, might well close that big deal that has been hanging fire for months.

First on our list of possible gifts for musicians should be music. The musician whose library is complete in every detail is rare. Try to find out what is missing from your friend's collection. If he is a pianist, does he have all the Chopin Preludes and Etudes? The 32 Beethoven Sonatas? The Well-Tempered Clavichord? Representative collections of Brahms and Schumann? These are the presents that are doubly welcome because they are the sort of thing most people put off buying for themselves.

Even if the library is well-stocked with works from the standard repertoire, there are always novelties which are wel-

come. Perhaps an important new piano sonata is just off the press. Your friend would probably like to study a copy even if he doesn't play it himself. Violinists who have everything up to and including the Beethoven Concerto might be interested in a neglected work of Tartini or Vivaldi which has just come out in a new edition.

If, in spite of your most efficient detective work, you can't make up your mind on a gift of music, send a gift certificate from your local music store and let your music-minded friend do his own selecting of the perfect gift.

Many persons who do not perform themselves are avid record collectors. For these, an album of records is recommended. Again, it is necessary to make sure one is not duplicating items already owned by the collector.

Did you ever consider buying a miniature score to go with every record album? Such scores are available at modest prices for nearly every work in standard orchestral repertoire. They add immeasurably to listening pleasure, either on records or on the radio. Many details of the music obscured in performance are made clear by the orchestral score. And with a little practice the score is easy to follow. Anyone who can sight-read Grade III piano music should experience no difficulty in this respect.

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For those just beginning to be interested in music, a general volume on the subject might be useful. There are many of this sort on the market, all having generic titles like "How to Enjoy Music," or "What to Listen For in Music."

More sophisticated musicians will find stimulating reading in books like Virgil Thomson's "The State of Music," which presupposes a certain level of musical knowledge on the reader's part.

Special interests, too, can be served by books on music. If someone is particularly fond of the music of Tchaikovsky, he would enjoy reading Catherine Drinker Bowen's biography of Tchaikovsky, "Beloved Friend." A Schubert enthusiast would be happy to receive Robert Haven Schaufesser's "Schubert, the Ariel of Music," or works by earlier biographers.

If you haven't time or opportunity for necessary detective work, and hesitate to make a gift of books or music because you don't know enough about the recipient's tastes, there are many other possibilities. Most musicians, as they acquire a library, obtain rare or unusual copies of music which are treasured possessions. A handsome portfolio for such items is sure to be welcome. So is a music-case for students and teachers.

Among one's own family, or with musical friends one knows intimately, gifts for the music-room or studio may be appropriate. Prints or photographs of the great composers add a pleasant touch. So do statuettes and other ornaments having a musical motif. A new piano bench, or a footstool for small beginners, may add comfort to piano playing. For violinists and other instrumentalists, many ingenious types of music-stands are available.

How about a filing-cabinet for music? Despite its popularity, the top of the piano is neither the best nor the handiest place to store music.

Practice time can be made more alluring for children if they are given a pretty clock especially for their own use. Small folding clocks in leather cases look well on the piano, and also are handy for use when traveling.

And speaking of time, does the studio have a metronome? This instrument is indispensable for keeping time, in the early stages of music study, and for settling questions regarding tempo. The standard "Metronome de Maelzel," operated by clockwork, is reliable and almost indestructible. Models can be had with or without a bell to indicate the measure beat, in addition to the click that indicates the individual note beat. Electric metronomes are also available, requiring no attention beyond plugging them into a wall outlet. There is even available an ingenious pocket metronome, resembling a pocket watch, which indicates any tempo from 40 to 200, can be held at any angle and will run for about an hour without re-winding.

Finally, remember that music-lovers enjoy going to concerts. A season subscription to the symphony orchestra, if there is one in your community, or to your local concert series, is a Christmas gift that will bring pleasure all the rest of the year. THE END

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MUSICAL

Miscellany

By **NICOLAS SLONIMSKY**

THE widespread notion that Rossini stopped composing music during the second half of his life is quite false. After he settled in Paris in 1855, he wrote a number of miniatures for piano and other instruments, most of them of a humorous nature, with such titles as "Valse anti-dansante," "Etude asthmatique," "Quatre hors-d'oeuvres," "Amour à Pekin" (on a "Chinese" scale), "The Miscarriage of Polka-Ma-zurka," and even "Castor Oil Waltz." He poked fun at himself, too, when he signed his "Anti-scientific Canons," as written by "Le Singe de Pesaro," (Monkey of Pesaro), a quasi-anagram of the epithet, "Le Cygne de Pesaro," (The Swan of Pesaro, Rossini's birthplace), constantly applied to him in the French press. The manuscripts of these little pieces still repose in the archives of the Liceo Musicale in Pesaro, and it is a wonder that no publisher comes along to bring to light these little masterpieces.

It is also not true that Rossini withdrew himself from the world and never appeared at social gatherings. In 1860, he was present at the wedding ceremony of the daughter of J. L. Heugel, the music publisher. His own Saturday evenings at the Villa Rossini, situated near the entrance to the Bois de Boulogne, were great social events. The cream of the Paris society came to pay homage to the Maestro.

When *Moscheles* asked Rossini who were his favorite composers, Rossini replied: "I take Berthouze twice a week. Haydn four times, and Mozart every day." "But," he added, "the poetry of Dante taught me more music than all great men of music put together." When Rossini was asked his opinion about Francesco Servais, the cellist, he wrote on a piece of paper: "Si sa ver," (He knows himself truly), an anagram

of Servais' name.

Rossini's presence at a concert automatically made it a success. When the Spanish guitarist Huerta played in Paris, his manager put up posters announcing:

November 14, 1826
Grand concert de M. Huerta
Guitariste espagnol

On croit que M. Rossini assistera à ce concert. (It is believed that Rossini will attend this concert.)

The only modern composer who can stand on his head (not in any sense of melodic inversion, but quite literally so) is Ernst Krenek. He willingly gives demonstrations of his unusual ability to any friendly bystander.

ORCHESTRAL music is never self-supporting. In our time, orchestras are maintained by private contributions or—us in many European countries—by government support. In old Russia, before the abolition of slavery, orchestras composed of serfs were simply sold to the highest bidder. A remarkable document, recently come to light, offers for sale an orchestra of serfs, complete with a conductor! It is a letter from Pietro Sapiezna, conductor of the Imperial Opera in St. Petersburg, dated 1833, and addressed to a wealthy Russian merchant named Demidoff: "Noble Lord! A Russian nobleman, owner of a troupe of singers and musicians, intends to leave the country, and before his departure, desires to place this troupe in good hands. This can be offered only to a person whose great wealth permits such an acquisition. I therefore make bold to address myself most respectfully to your Excellency, stating the conditions of sale on a separate sheet." This separate sheet contained a detailed inventory: "A chorus of eleven men and seven



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women, formed in St. Petersburg, and trained according to the Italian method; fifteen of them also play valve trumpets; they can perform overtures, ballet music, sing arias from many operas, and also Russian songs. All these singers and musicians are for sale with all their instruments, music, etc. Also included is their Kapellmeister who arranges music from other scores for trumpets and different orchestral instruments. Price (in annual installments): 10,000 rubles the first year, and 6,000 rubles every subsequent year, for ten years in all.*

What's in a musical name?
A clergyman, Rev. Dr. Fiddle, who was a Doctor of Divinity, never used his degree in church announcements. He did not care to be known as Fiddle, D. D.

WHAT was Tchaikovsky's method of work? In a forgotten interview published in the paper "St. Petersburg Life," of November 12, 1892, Tchaikovsky gave concrete and informative answers to a reporter's questions:

Q. At what time of the day do you usually work?

A. I work from 10 a.m. to 1 p.m., and from 5 p.m. to 8 p.m. I never work late in the evening or at night.

Q. How do your musical ideas originate?

A. My method is strictly professional, that is, absolutely regular, always in the same hours, and without any self-coddling. Most of my musical ideas come to me during my daily walks, and because of my exceptionally poor memory, I always carry a notebook with me.

Q. Do you agree with the current notion that it is difficult for a contemporary composer to give something really new without repeating ideas already expressed by the great masters?

A. No, this is not so. Musical materials, melody, harmony, and rhythm, are inexhaustible. A million years hence, if music endures, the same seven fundamental degrees of our scale, in their melodic and harmonic combinations, enlivened by rhythm, will still serve as the source of new music.

Q. What type of music do you prefer, opera or symphony?

A. Tchaikovsky answered by quoting the words of Voltaire: "All types are good except the tedious."

Meyerbeer rarely listened to advice, but there was one person whose opinion he valued very highly. His name was Auguste, a man of Herculean physique, with abnormally large hands. At a rehearsal of Meyerbeer's opera, "The Prophet," Auguste showed signs of boredom. Finally, he shouted in a raucous voice: "Cut out the overture! It is too long." Meyerbeer obeyed, and the first performance of "The Prophet" was played without the overture. The secret of Auguste's influence was simple. He was the leader of the opera clique in Paris. With his huge hands he could produce a crescendo of applause equal to the rest of the audience. In fact, he could transform, literally single-handed, an operatic failure into a resounding success. And Meyerbeer, was sensitive to public approbation even if it had to be stimulated by Auguste's unique gift of applause.



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The story of NOTATION

Byzantine neumes, Jewish cantillation signs and a 10th-century monk's clever idea contributed to the evolution of the system we know today

BY EMANUEL SCHWAGER

UNHURRIED monks in the Middle Ages spent many hours copying and decorating, or "illuminating," music for the church service. Many of these early music manuscripts still exist. They are prized as rarities or made into lamp-shades, according to the owner's decorative bent.

We think of these medieval manuscripts as obsolete. Actually they were the culmination of experiments lasting hundreds of years, all having for their object the writing down of sound on paper.

Long before the Christian era, Babylonian Jews had devised a system of tropes—conventional symbols for groups of notes and musical phrases that recurred frequently in the music. These tropes had the disadvantage of not indicating a rise or fall in pitch. Therefore it was necessary for the director to supplement them with upward or downward hand signals. These hand signs, or cheironomies, were used in 11th-century France and Germany for chanting the Pentateuch, and are still practiced by Yemencite Jews today.

Imitations of the director's hand motions were next written down in straight lines, showing the upward or downward curve of the musical phrase.

Similar devices were used by non-Jewish experimenters seeking ways to write music in graphic form. Early Byzantine notation used neumes—a system of dots, dashes and hooks derived from the Greek word "neuma," meaning "nod." These were not exact pitch indications, but only approximate intervals.

Gradually Early Byzantine notation was refined into Middle Byzantine, or Round Notation, which flourished from the 12th to 15th centuries. This staffless notational system did not indicate pitches, but denoted intervals with great precision. Neumes indicated distance and direction of each note from the note immediately preceding it.

The starting note depended upon the echos, or mode. Thus, in somewhat the manner of today's "movable do" system, one could reproduce a melodic line exactly, provided one began on the correct note. To make this easy to determine, a signature appeared at the beginning of the piece.

The next step was Late Byzantine notation (1400-1821), which developed rhythmic and dynamic markings in a more fluid and expansive manner, allowing for the writing of hitherto unknown florid and ornamental passages.

The final stage of Byzantine notation is the modern, or Chrysantine, still used in Greek Orthodox churches, which simplifies the older types of notation for easy reading.

Byzantine notation, however, although among the earliest attempts to write down music on paper, did not lead directly to the evolution of our modern staff. In between there were other experiments, as musicians all over the civilized world sought ways of reproducing a musical phrase with greatest possible clarity.

Most of the early experiments had defects of one sort or another. That of Byzantine music was the possibility of starting on the wrong note. That of the 9th century *Musica Enchiriadis* was that it did not indicate rhythm and duration of notes. Otherwise, by using this system, it was possible to write down the intervals of a melody exactly.

Musica Enchiriadis was an arrangement of letters and slanting lines. Another method, evolved by the medieval theorist Hermannus Contractus, used Greek letters and dots to show the relation of each note to the one just preceding. The system denoted pitch accurately, but had the disadvantage that a single error in performance would make every succeeding note wrong as well.

Because of these shortcomings, the system of Hermannus Contractus went the way of other medieval experiments

CONTINUED ON NEXT PAGE

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 uf...
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 dominum no pordam i uiam porfeciam propo uans
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13

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14

de u dicit i uo d i p e r u n d i s t i n o r e c o n t i n u a t a b
 e r u b a i t e r r e m i d e d e r g r a b a t i n e u i u i u i
 m u n d o u n o r e p o l u e r u n f a m a i p p o r t e r
 i n t u r g e n t e i q u o p o l e z i n n i c o r d e m a n u i n f e r n i u

2. Byzantine notation, 9th century. Neumes used in later square notation were derived from symbols utilized in Byzantine system.

3. Early music writers used multi-lined staves. This 13-line example (c. 1250), is actually contraction of 3 5-line staves.

4. Sentimental 14th-century composer wrote this love song in shape of heart. Note new stemmed, diamond-head notes.

In any case, the thought appears to have occurred to many writers in both countries that a note is high or low only in relation to something else. Thus, "one octave above Middle C" is specific; "a high note" is not. And Middle C itself is low in relation to the highest squeak of a coloratura, high compared to the deepest growl of a bass.

Hence the need for a fixed point of reference. As early as the 10th century, scribes had begun to place

their neumes so that their relative position indicated the size of the musical interval desired. These are sometimes called "heighted" neumes, because intervals were measured by their height from an imaginary line. Somewhere, sometime during the 10th century, a daring scribe drew in the imaginary line, and staff notation was born.

The scheme spread rapidly. By the 11th century, use of a red line indicating F was common all over

CONTINUED ON PAGE 57

6. German lute tablature, 16th century. Numbers show placement of fingers on strings, to help players who read no music.

7. Keyboard players of 17th century Germany devised this shorthand based on Gothic letters. Complex system soon died.

SIMPLE NEUMES	
Virga	—
Punctum	•
Pointus or Pes	u
Clicis	z
Torculus	z
Porrectus	z
Scandicus	z
Saliens	z
Climacus	z

COMPOUND NEUMES	
Torculus Resupinus	z
Porrectus Flexus	z
Scandicus Flexus	z
Pes Subpanetis	z
Climacus Resupinus Flexus	z

"I want a CHRISTMAS STORY"



By HAROLD C. SCHONBERG

LT happens every year. The editor calls you into his office. "A Christmas story," he says. "I want a Christmas story. What's more," he says, "I want a Christmas story with an entirely original angle."

You silently bow out. Christmas. Yuletide. Good cheer. Wassail. Carols. "God Rest Ye Merry, Gentlemen. Let Nothing You Dismay." The flowing bowl. Voices lifted in song. Brotherhood of man. Radio City in New York, with the decorated trees, pushing against the skyscrapers and amplified voices singing Yuletide music.

—But all this has been done before. So you wander down to the library, seat yourself in the music section, open the index file, and look for a fresh idea.

Let's see. CHRISTIAN . . . CHRISTMAS—Works About. Title cards: anthems, cantatas, chamber music, choral music, hymns, masses, motets, operettas, oratorios, orchestra, organ, piano, plays, songs. There's a bibliography, too: *Weihnachtsmusik in Zeitschrift für Hausmusik*. Christmas yesterday, Christmas today. There are plenty of learned, scholarly articles, like *Das Deutsche Weihnachtspiel und Seine Wiedergeburt aus dem Geiste der Musik*. Somehow you can't bring yourself to browse through *Das Deutsche Weihnachtspiel*. Life is too

short; and, anyway, what has that to do with the spirit you know as Christmas—the mysterious irradiation of good cheer that permeates you, be you Christian, Jew, Mohammedan or unbeliever?

So you turn hastily from *Das Deutsche Weihnachtspiel*. Poetry. Noëls of various nationalities. Lots of sheet music and musical collections. You read the titles, and examine a few examples. Great music, poor, noble, cheap music—all are represented. Truly surprising how few important composers have written specific Christmas music (as opposed to music of a general devotional nature). There's Bach, of course, with his "Christmas" Oratorio, and Handel with his "Messiah" (although "Messiah," strictly speaking, is probably more fit for Easter than it is for Christmas). There's Mendelssohn—"Hark, the Herald Angels Sing." There's Benjamin Britten with his "Ceremony of Carols"—a charming work. Here's Saint-Saëns with his *Oratorio de Noël*: does anybody remember it? Hugo Wolf is represented by several songs. Not many more great composers are present.

You browse some more. You learn that the word "carol" is derived from the Old French "carole," which in turn comes from the Latin "chorales" (flute player) or may-

After browsing through a library of medieval chronicles in vain search for one more Christmas story, this music columnist steps out for a stroll . . .

be "chorea" (a round dance), and that the carol developed from dance songs. You uncover the fact that the earliest known carol in English dates from about 1350—"A child is boren a-monges man"—and that the earliest known printed collection in English is Wynkun de Worde's "Christmase carolles" of 1521. You come across an Elizabethan reference that delights you: "At night, before supper, are revels and dancing, and so also after supper, during the twelve daies of Xmas. The Antientest Master of the Revel is, after dinner and supper, to sing a caroll or song, and command other gentlemen then there present to sing with him and the company; and so it is very decently performed."

Another entry makes you chuckle: it is the title page of a little book by one Laurence Price, published in 1675: "Make Room for Christmas, All you that do love Him: Or, remember your Christmas-Box: Being a Delightful new Book, Full of Merry Jest, Rare Inventions, Pleasant Conceits, Christmas-Carrols, Pleasant Tales, and Witty Verses. Written by Laurence Price, who wishes well to all those that beareth Good Will to Christmas-Pies, Roast-Beef, Plum-Pottage, White-Loves, Strong-Beer, Warm-Cloaths, good fires & Soft Lodging."

The texts of the early "carolles," you discover, are not polished verse. Occasionally, though, you come across some crude lines that are tremendously moving, like the ones in a 16th century book:

*Mary moder, cun and se
Thi son is nuyen on a tre,
Hand and foot, he may not go,
His body is wondrously in woo.*

And one carol, dating from about 1400, is as tender and lovely and devotional a lyric as there is in the English language:

*This endernight [the other night]
I saw a sight
A star as bright as day;
And ever among a maiden's song
Lalley, by-by, lullay . . .*

It is in several stanzas, and continues like a lullaby in dialogue (Continued on Page 51)

WHEN the Thursday Musical Club of Minneapolis awarded me a scholarship to study organ in Europe, I did some work with Guilmant in Paris, and later with Widor. Widor advised me to do Bach with Schweitzer, who was then (1910) living in Strasbourg, and sent me to him with a letter of introduction, one of the greatest things ever to come into my musical life.

I think Schweitzer was the most thorough teacher I ever knew. He was particular about everything, no matter how tiny. One day when I arrived with Bach's "great" G Minor Fantasy and Fugue, he saw that I had not marked the fingering of the piece. He sent me into a room away from the organ, away from a piano even, and had me mark the fingering and the pedaling from beginning to end. He made me do this mentally rather than at the keyboard, because he felt that I would learn it better that way, and I am sure I did learn it better. It took me hours to figure it all out, but I never spent time to better advantage. To this day, after forty years, I have no difficulty recalling the fingering.

Schweitzer used to play Bach slowly. "Music is not a race," he would say, "it is a language. One must enunciate clearly, and have dignity." And his playing was always full of dignity, and his polyphonic line so clear that any listener could follow it.

Schweitzer made much of Bach's melodic and rhythmic themes. He felt that each theme had special significance, and often analyzed them for me and his other pupils. Before me as I write, on a faded scrap of paper in Schweitzer's handwriting is this note on the choral-prelude "The Day Is So Rich With Abundant Joy": "The rapid 32nd notes interwoven with the outstanding melody constitute the 'Joy-motif.'" Of "O Sacred Head Now Wounded," another note says: "The closing augmented chord signifies hope and final victory. It brings to mind the text 'Through all our sorrows and tribulations, O Lord, Thou hast faithfully guided us.'"

Another time he confided to me the secret of his magic in playing Bach: "Always listen to the inner voices of Bach's music. Each voice lives its own life, independently and inter-dependently at the same time. If you will thus contemplate Bach's music, letting each voice sing out its own beauty, you cannot fail to love it. Bach has, in truth, at his disposal the whole language of sound. One finds in his music constantly recurring rhythmical motifs expressing peaceful blessedness, lively joy, intense pain, or pain sublimely born."

In general, Schweitzer's principles of organ registration are made clear by his comments in the Widor-Schweitzer editions of Bach. But I can tell you in addition that he always said one should not make too many stop changes, and that when one made them in the fugues, one should make them so gradually that the crescendos and diminuendos were unbroken. He would add only one or two stops at a time. His treatment of the couplers was similar. He felt that a fugue was "a piece of tonal architecture where the towering spires are made of the same stone as the lower portions of the cathedral." His use of the swell pedal was a thing to marvel at, it was so gradual either in opening or closing; yet he used the swells freely.

He was deeply sensitive to the in- (Continued on Page 49)



ALBERT SCHWEITZER, great musician, scholar, missionary and medical researcher, stands beneath a blue spruce at Aspen, Colorado. Photo was made during 1949 Music Festival.

Albert Schweitzer

was my teacher

By LUCIE CHENEVERT LAWSON

As told to Leroy V. Brant

World-famous for his studies of Bach and Goethe, and for his mission work in Africa, Albert Schweitzer is less known as a teacher of music. A former pupil demonstrates that Schweitzer's greatness extended also to the field of teaching organ students.



Keep your choir up to pitch

By JOHN FINLEY WILLIAMSON

Singing in tune is the result of knowing and obeying fundamental laws of sound

THE first problem a choirmaster faces with a new choir is that of singing in tune. When an individual or a choir does not sing in tune, there is no music.

Singing in tune is the result of knowing and obeying certain fundamental laws. Music is not an accident. Our musical scale, with its intervals and then its chords, came into being as a result of man's continual search for beauty through the centuries. With our acceptance of a scale, we must also accept the relation of one tone to another in the scale. This relation is not haphazard; it follows strict mathematical principles first formulated by Pythagoras more than 2,000 years ago.*

Knowing the rules for singing in tune, the singer then must have sufficient technical skill to put them into practice.

Singing requires energy; hence to sing in tune an individual must first have an abundant supply of oxygen in his bloodstream. From touring, we of Westminster Choir early discovered that we had to be concerned with ventilation in the auditorium in which we were singing. If our singing brought pleasure to the audience, the problem of ventilation increased. Therefore we were much more likely to fall in pitch.

In motion picture theatres it has been discovered that when a dramatic picture is shown the air conditioning system will often break down, whereas a quiet pastoral picture will not affect the air conditioning in the least. This is due to the fact that when an individual uses his emotions he

uses up more oxygen. Similarly, we have found that a pleasing program arouses emotional excitement in the individual, and because of this he takes more oxygen out of the air in the auditorium.

Today we know that the instant our eyes burn in the slightest, we must watch for tightening in that little muscle in the back of the head, situated at the base of the brain, called the medulla. When that tightens, there is a definite oxygen shortage in the air, and the choir will immediately start flattening. Nothing the conductor can do will hold them to pitch until the oxygen shortage is made up in each singer's bloodstream.

The conductor also must be careful about the circulation of fresh air in the rehearsal room. An abundant supply of oxygen will keep each singer wide awake and keep his voice in tune.

The second requirement for singing in tune is correct posture. In many choir rehearsals, particularly church choirs, the thinking appears to be that if the singer gives his time and his voice to the Lord, he should not be called on to give his physical vitality and mental activity. So, in rehearsals, the singers drop one arm over the back of the chair, slump down until they are sitting on their shoulder-blades, cross their knees and defy God and man to do anything about it.

The singer should stand with the arches of his feet raised to a position of activity, as if he were shadow boxing. The pelvis should be straightened, as a result of which the abdomen is lifted and held in position by the muscular activity in the abdominal wall. The shoulders are brought forward and down to a position which in turn

spreads the back ribs, and the head then rests straight on the spine. A plumb line dropped from the ear should go down through the shoulder, through the leg and come out through the arch in the foot. This is the posture of youth, of vitality, of physical health, and it obeys the laws of beauty that we admire. As soon as this natural and vital posture is achieved a great many of our problems of pitch and tuning are solved. When we have adequate oxygen supply, when we achieve natural balance in posture we are then ready to study the question of pitch in singing.

The ability to sing intervals in tune is the result of memory. Any individual who has a good memory and can recognize an interval can easily sing it correctly. I am told that formerly the majority of the children in Budapest had absolute pitch. This was due to the fact that they recognized in the public schools that pitch was a matter of memory. Hubay, the great Hungarian violinist, was responsible for this.

One night in Geneva, Switzerland, we were guests in the home of a prominent world churchman. Westminster Choir had sung the night before in Geneva's beautiful concert hall. Three children were seated at the table with us. Suddenly the children could be contained no longer. They wished to ask questions. The first question was to what pitch should the piano be tuned. When I answered A-440 a shout of glee went up. The father, a world churchman, did not understand how important pitch could be to children. Upon inquiry the next day I discovered that the majority of children in Geneva had absolute pitch. This came about because Jaques Dalcroze, the great music educator of Switzerland, was in charge of the music in public schools, and recognized that pitch had a great deal to do with memory.

Parents all should know this principle. If the fixed sounds about the home can always sound at A-440, if the little children can always hear their songs sung in the same key—this should start when they are two—suddenly the parents will realize that the children thereafter will always sing the songs in that key and the beginning of a good pitch memory has been established.

To make this principle apply to choir work the conductor should at the first rehearsal start tuning the sections in four- or eight-part chords. The chords should never be played at the organ or piano. The conductor instead should obtain a small ten-inch Deagan chime, tuned at A-440. Its vibrations are guaranteed. That is seldom true of church pianos and organs, and sometimes not true of school pianos. The chime has the advantage in that the sound continues for quite a few seconds after that pitch has been (Continued on Page 64)

* For discussion of these principles, see "Does Your Band Play in Tune?" *ETUDE*, December 1949.



Sigmund Romberg at work in the library of his California home.

How to write a song

By SIGMUND ROMBERG

As told to Rose Heyblut

Trained in his native Hungary as an engineer, Sigmund Romberg came to America, played piano in a New York cafe, and in 1914 wrote his first operetta, "Blue Paradise." Since then he has done 67 operettas, 2,000 songs, toured with his own orchestra.

"TELL us about composing."

I am often asked this question, particularly by young people. My answer is this:

You can easily learn the technical elements of composition—theory, harmony, counterpoint and orchestration—but the ability to create a musical idea and express it is something that is innate.

If you don't have that innate ability, forget about composing and turn your energies in another direction.

But if you do have it, don't let anyone or anything stand in your way.

If you are sidetracked by difficulties, it is likely that you weren't meant to be a composer. It is my conviction that no amount of heartbreak or discouragement will obscure genuine talent.

Assuming that you have the talent, how do you go about using it? I know of no infallible formula, but here are a few hints based on my own experience.

Don't think of yourself as a composer until you have actually written a great many songs. Two or three tunes which your family and friends consider masterpieces aren't infallible proof of talent. To be a composer you must write, write, write—60, 70, 100 songs or more.

When you have created a substantial body of music, try to get it performed. Approach singers in your town. If there is a band or orchestra, contact the director. Try to interest your local radio station in doing your works. If the station thinks well enough of your music to perform it, you have already made a start.

The local broadcast may be heard in other cities. The singer may go on a concert tour. The band might travel, too. Thus a good song is reaching out to the public.

Many a song has started out in just this way. If your song is good, it won't be undiscovered long. Publishers will send out their scouts to track down the composer.

But the same publishers might be elusive and discouraging if you approach them with a manuscript. The number of songs which can be published is limited, and rejection does not always mean lack of merit. Too often a young composer who has written two or three tunes feels he is a failure if they are not promptly taken by a publisher.

Young composers can also save themselves frustration and disappointment by not sending their works to older, established composers. Time simply does not permit a careful examination of all works which are sent in. The regular procedure therefore must be to return the envelopes containing such works without even opening them.

Every composer has his own method of composition. In my own work, I compose my songs to fit the dramatic situation in the book I am using. I seldom write to fit the lyrics, except in the case of a special comic or rhythmic song in which the words set the pattern for the music.

For the most part, once the dramatic situation is clear in my mind, and I understand each song in relation to the general action of the play, I set to work writing appropriate melodies, after which the lyricist provides the words to suit the tune.

That is just one man's way of doing it. The important thing is to get your idea and work it out. After all, it is never formula or system that makes a song live. Only its basic human appeal can make it survive the changes in period, topical values and stylistic fads.

THE END



The Portland Workshop emphasizes novelties like this Costume Recital as a means of arousing interest of youthful music students.



A youthful quintet rehearses the ensemble number which it will perform of the next Sunday afternoon session of the Workshop.

Student Recital ...1950 Style

The unique "Workshop" in
Portland, Oregon, proves to students
and parents that recitals can be fun

By NORMA RYLAND GRAVES

TO HUNDREDS of youngsters studying music in Portland, Oregon, the third Sunday of each school month is a red-letter day, for then the city's "Progressive Music Teachers" sponsor their monthly afternoon Workshop.

The Portland Workshop replaces yesterday's yearly or semi-yearly formal recital, often more feared than anticipated. Its novel presentation has demonstrated to students that music can be fun.

At no time has group enthusiasm run higher than at the recent "Boys' Program"—a concert in three sections, with ten-minute intermissions, presenting 30 boys. From three-year-old Richie Chung to 16-year-old Stanley Kurilo, these 30 boys demonstrated to parents, teachers and friends that music was a part of their lives and that they were having fun learning to play.

During the season of 1949-50, nearly 700 students participated in Workshop programs. Most of them were children, although one program was regularly scheduled for adults including several grandmothers.

The 60 local musicians who make up the "Progressive Music Teachers" realized that their own recitals had certain undesirable elements: the build-up of the brilliant pupil; a program overloaded with so-called "standard" recital numbers, many of which were disliked by the pupils; mounting expenses that prohibited frequent performances.

With its easy air of informality, the Workshop encourages even the most timid to participate. Workshops are designed for experimentation. What if a few errors do creep in?

Names of participating teachers are printed on the back of the program, but no other teacher-pupil identification is made. No pupil therefore, is tagged as a student of "Miss So-and-So," with certain standards to live up to. He is judged solely by performance.

The average pupil is the focal point of attention. Yet the talented student has not been allowed to drift into the background. Many of the latter, preparing for state and nationwide competitions, find Workshop programs invaluable in developing stage presence. In addition, two annual programs—one devoted to ensemble playing and the other



Lively discussion, candid self-criticism characterize sessions of the "Teachers' Workshop," held after each monthly meeting.



Each teacher in turn plays host to the Portland Workshop, calls on a committee to help with programming, printing, rental of hall.

planned for National Music Week—offer them unlimited solo opportunities.

To measure the success of the Portland Workshop, or any similar group, the reaction of the parents must always be taken into consideration. Do they like it?

Judged by their response, Portland parents are more than enthusiastic. In the first place they got a fairly good overall picture of the capabilities and accomplishments of certain age groups. This provides a measuring stick to judge not only the efforts of their own children, but the abilities of the instructor as well. Furthermore, they like the informality of the Workshop.

For the individual teacher, the Workshop is the practical answer to a long-felt need. All of the usual recital headaches—finding a good hall reasonably priced, providing light, heat, programs and checking the innumerable little details that contribute to its success—are hushed.

Each teacher pays 50 cents for every number presented by his students; 75 cents for two-piano numbers. Other than seeing that necessary information concerning his own numbers is in the hands of the program chairman by a certain date and taking his turn as chairman, the teacher has no further responsibilities. With only very nominal dues, the Workshop winds up the musical year with a substantial sum in its treasury.

Since the Workshop has so ably demonstrated its value to the student, its sponsors hold their own monthly "Teachers' Workshop" to improve teaching standards. Group members or guest speakers present some phase of music pedagogy, followed by a round-table discussion.

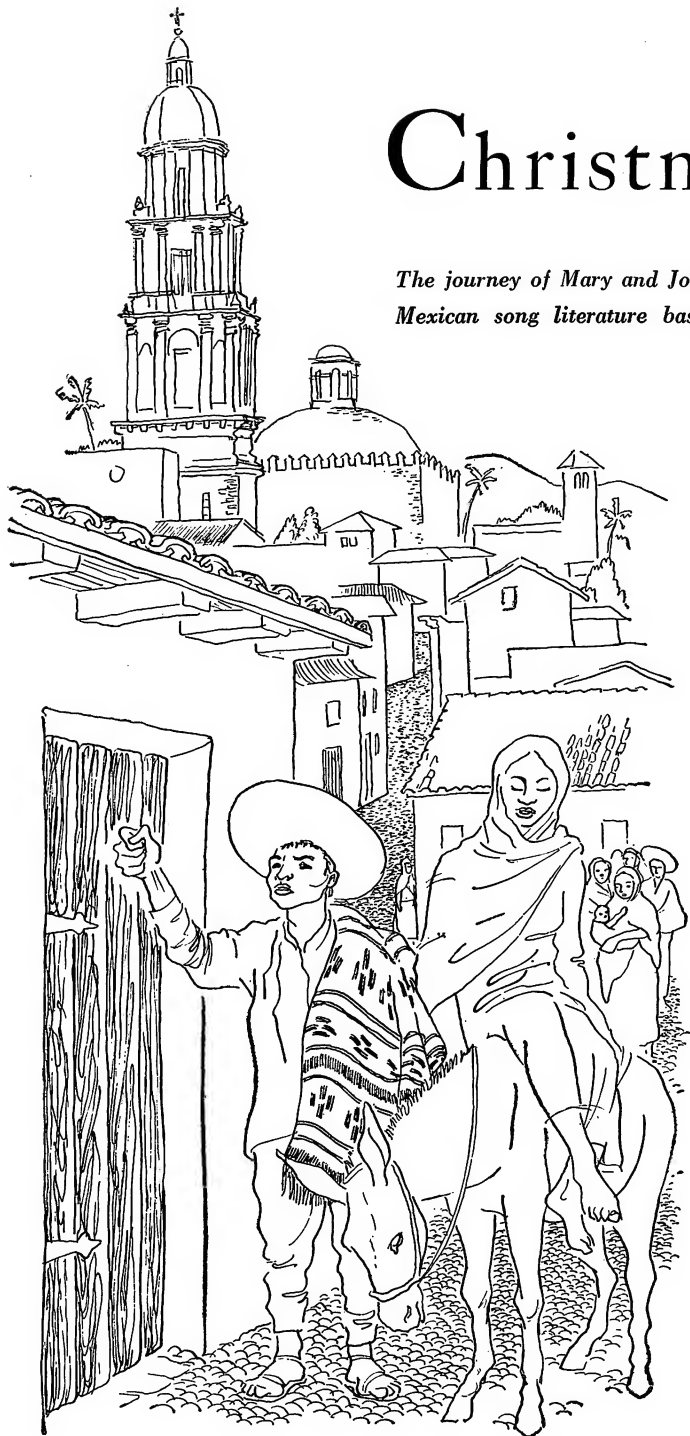
A typical member of the group, Mr. Paul Bentley, who acted as chairman for the Boys' Program, commented: "The Workshop is invaluable because it gives the children lots of musical experience and the fun of belonging to a city-wide group. To show you how enthusiastic they are, several of my boys ask to go with me each time, even when they are not on the program. For my own part, I find it a pleasure to work with teachers who are so willing and cooperative."



A four-hand duet closes with a flourish and a smile. Ensemble playing is stressed for its value in teaching coordination, accurate rhythm.

Christmas Music

The journey of Mary and Joseph to Bethlehem has inspired a large Mexican song literature based on European Christmas traditions



IN THE UNITED STATES, our most popular Christmas songs are carols of joy—"Hark! the Herald Angels Sing," "O Come, All Ye Faithful," "Joy to the World." Even the wistful "Silent Night, Holy Night" is unshadowed by gloom.

But in Mexico, people recall that the Christ Child was not comforted at his birth that winter night with the merry chuckles of a Santa from the North Pole. There was a reason for His birth in a stable—there was no room in the inn.

And so, nine days before Christmas, in Mexican villages and hamlets, a little drama is enacted. Playing the roles of Mary and Joseph, couples set out on a door-to-door pilgrimage begging admittance. The night is cold, they sing, and Mary is weary after her long journey; who will give us shelter? But every door upon which Mary and Joseph knock remains fast shut, and rude voices from behind every closed door reply, Go away and quit bothering us; we have no room!

These *posadas*, as the Mexicans call the nine-days' pilgrimage of Mary and Joseph, have inspired a large literature of songs. Their musical form is always a simple binary pattern. An opening phrase embodying the question (do you have any room?) is answered by a replying phrase sung from behind the closed door (go away, we have no room).

Very often the beseeching first phrase will be cast in the minor mode, and the harsh replying phrase will be in the major. The number of measures in the opening phrases may be eight or twelve. If the opening phrase length is twelve measures, it will usually be still further divisible into smaller units of three measures each. If the opening phrase length, on the other hand, is eight measures, it will be divisible into two smaller units of four bars each.

Moreover, the opening and replying phrases are usually of about equal length.

Example 1 is a *posada*-song copied down from an actual performance in Tehuacán, Puebla. Note the twelve-bar opening phrase (3 + 3 + 3 + 3) in the minor, answered by a fourteen-bar phrase (4 + 3, 4 + 3) in the major. The syncopation in

in Mexico

BY ROBERT STEVENSON



the replying phrase lends a jaunty insouciance which suits the Spanish words.

Another *posada*-melody sung in the State of Vera Cruz (Ex. 2) shows an exact balance between opening and replying phrases.

Ex. 1 Andante

As the Indians sing this melody, there is a pronounced contrast in tempo and mood between the opening and replying phrases, which accentuates the meaning. The opening phrase is sung slowly and plaintively; the replying phrase is delivered harshly.

In this *posada*-melody, the opening phrase and replying phrase are cleverly joined together. Mary and Joseph, singing in unison, end on the leading tone. The

Ex. 2 Moderato

reply provides the note of resolution that welds the two phrases together.

Posadas are enormously popular with the Indians in Mexico, but they show few traces of ancient Indian music. With the European invasions of Mexico came the influence of European music. During the four centuries since then, true Indian music has almost disappeared.

The first song that Peter of Ghent, pioneer Indian missionary, taught his converts was *Puer Nobis Natus Est*, "A Child to Us Is Born." Peter arrived in 1523, two years after Cortez's conquest of Mex-

ico. He and his successors specialized in teaching the Indians to sing European songs in honor of the Christ Child and the Virgin Mother. By 1590, according to the chronicle of the Augustinian missionary Fray Juan de Grijalva, the Indians were fanatically devoted to that kind of Christmas celebration.

After the nine-days' pilgrimage of Mary and Joseph, the night arrives when they are no longer denied entrance, but are eagerly welcomed. A typical melody sung at the end of the nine days was heard in the ancient Mexican town known in former times as Angelopolis, the city of angels, but now prosaically as Puebla. The form of this welcome-song (Ex. 3) is the AABA, each letter representing a four-bar phrase. The melody sung by a group is striking.

A shorter song of welcome addressed particularly to "the Virgin meek and mild" is one of many that are sung with great fervor. The gradual retard in tempo, as well as the words, suggests repose (Ex. 4).

Ex. 3 Andante

Although the little drama of the *posada* with its appropriate songs is the most colorful of the Mexican ceremonies, other traditional songs are sung for Christmas. Following the *posadas* comes *Noche Buena*,

Ex. 4 Allegretto

the night of Christ's birth. Its songs are joyous, like our own carols. A *piñata*, or large bag of confections, is hung for the

children and then knocked down in a game played with sticks. Example 5, a ditty of the type sung to children, is as simple as "London Bridge is Falling Down":

Ex. 5 Allegro

In addition to the *posadas*—and *Noche Buena* songs, Mexicans at Christmas sing pastoral songs, telling the story of the first nowell that was to certain poor shepherds in fields where they lay.

Two (Ex. 6 and 7) traditional "shepherd songs" were noted down from the singing of untutored folk in Mérida, capital of Yucatán. Easily rendered, the songs are cast in the simplest of phrase patterns.

Ex. 6 Allegretto

Ex. 7 Allegro

Americans in Mexico City are likely to hear Christmas favorites ranging from Handel's "Messiah" to "I'm Dreaming of a White Christmas." For there, as in other large cities, the jukebox and the radio have Americanized the people's taste.

But in the outlying towns, like Mérida, and throughout the countryside in this land of churches, one savors the centuries-old traditions of Christmas. There one may hear traditional Mexican Christmas music.

Those who have heard it know its charm. Those who have yet to hear it can expect a revelation of the beauty of Mexican folk-music.

THE END



Technique and Musicianship

By WILLIAM KAPPELL

The goal of piano study is not finger dexterity as an end in itself, but as a means of releasing musical thought, says this brilliant young pianist

THERE SEEMS to be a tendency among our generation of pianists to overvalue contemporary technical standards.

We often hear that technique stands at a higher level today than it did 40 years ago. This is perhaps true, in the sense that the general average of playing, by students as well as professionals, is higher than it used to be. Fingers are fleetier than formerly.

On the other hand, we can boast fewer pianistic giants. In the period ending around 1917, at least 18 towering pianists were performing—figures like Busoni, Paderewski, Rosenthal, Hofmann, Gabelowitsch, Bauer to name but a few. Today, there are hardly ten who approach that stature.

It is significant that among those giants, technique as such was not the standard of phenomenal playing. The great ones stood out because of what they had to say.

Although I do not believe in futile enshrinings of the past, those earlier standards made it plain that the goal of piano playing is not finger development, but the release of musical thought through finger development. The pianist must have something of musical value to express in addition to the technical means for expressing it. And he reaches his happiest development when technique and musicianship maintain parallel progress.

To start with the technical aspects: It is helpful to begin study by believing that mere mechanics need not be dull. Too many students work on the theory that finger development is a kind of barbed-wire area of dismay where they are imprisoned until the happy moment when they can show a certain grade of fluency, only then being released to play music. Hence they play their finger-drills with the fingers alone, letting mind and spirit lose themselves in fanciful daydreams about the music to come. Such an attitude is harmful and mistaken. You can't separate technique from music.

What you can do is make technical work as musical as possible. There is beauty in the sheer skill of playing an even scale. One can derive pleasure from a rippling arpeggio, a warm, pearly touch, an absolute equality of the fingers.

Of course some pianists are born with a natural aptitude for mechanics. They are

endowed by nature with better-than-average fingers, just as star athletes are endowed with superior reflexes. But sometimes it happens that those with the best natural technique work less than the others, and in the end find themselves eclipsed by the harder workers. Gifted hands as well as ungifted must be developed to fulfill their promise.

To make mechanics interesting, we must clarify their aim, not only as preparation for a Beethoven sonata, but at the moment of playing scales and exercises themselves. All tones of the daily exercises must be beautiful. Listen for beauty of tone while you play them slowly, quickly, legato, staccato, and at various dynamic levels.

For keyboard problems I know nothing better than the studies of Hanon. I was put on Hanon as a child, I still work at Hanon, and I have yet to find a finger difficulty for which Hanon does not provide a solution. In practicing for evenness of tone in Debussy's "Gradus ad Parnassum." I went back to the first study of Hanon. I have never had to devise special exercises. Scales, arpeggios and Hanon, practiced daily over the years, make one's fingers ready for any mechanical demands.

To get the most out of Hanon, one must play it as *music*. One must strive for control of touch and dynamics as conscientiously as in works for public performance. If you play Hanon mechanically, you are apt to play mechanically when you come to Chopin.

Another trick is to work for real finger independence, as if your fingers had no connections with wrists, arms, shoulders or back. While body weight is useful for legato singing tone, it is harmful to development of the complete finger-evenness required in Bach, Mozart and Scarlatti.

Make sure of passing the thumb with no twisting of the hand. If the hand jerks, bumps, unevenness, even wrong notes will result. This is true of arpeggios as well as of runs. The most difficult arpeggios, those of the dominant and diminished seventh in which the thumb goes under the fifth finger, need special attention to passing the thumb without hand motion.

But the best fingers in the world won't help you if you have no musical meaning for them to release. The development of musicianship is the responsibility of the

teacher—preferably the first teacher, who shapes thought-patterns at their most impressionable stage.

The teacher should call attention to the need for beauty of tone and phrasing; the demands of style in music of various epochs; the interrelation of various techniques and touches. Youngsters must be shown why one doesn't play Mozart like Chopin—not when a recital is imminent, but from the beginning, at the first encounter with "pieces." They should be taught that Beethoven requires a different technique from Scarlatti because Beethoven enlarged the scope of keyboard playing.

I think of creative piano teachers as being like my own great teacher, Olga Samaroff. She was the greatest musical influence of my life. Lessons with her were like performances. She never played for her students, yet the imagination she put into each lesson made it vivid as the finest demonstration from the concert platform.

"*Madame*," as we called her, began by insisting on strictest attention to note-values, rests, and all other indications by the composer. In the first two lessons she made it clear that she would tolerate no carelessness in this respect. The student who did not comply was not allowed to come back.

Then came interpretative suggestions, never as blueprints for performance but as aids in stimulating the student's own imagination. To get sonority in a Bach organ fugue, she would ask you to imagine yourself hearing the work in a great cathedral, full of echoes, hollows, and reverberations of tones. Then she would ask you to try to duplicate such a tone on the piano. When she wanted rich, full tone in a passage, she would write "red-blooded" into the score.

Madame rarely explained technical details and muscular motions. She relied on imagery and suggestion to get the desired results. While she realized that many teachers explain muscular movements, and that many students need such instruction, she felt it to be harmful in the development of independent musical thought. Her belief was that if, over a period of time, the student could not intuitively sense the meaning of the music, it would do him small good to try for synthetic effects by holding his hands in a certain way.

When pupils over a long period showed no imagination and no receptivity, she would encourage them to give up trying for an artist's career and try other avenues of musical activity.

Among more than 200 lessons with Madame, the one that stands out in my memory dealt with the slow movement of Chopin's B Minor Sonata. For three hours she simply explained what this music meant to her. At the end of that time I had entered a new world, perceiving values I had never seen before—not only in the Chopin sonata but in the whole art of interpretation.

Taking the sonata bar by bar, she pointed out that to her the lyrical quality of the work, more grave than that found in the Nocturnes, reflects deep religious feeling. The mood is set by the rhythmic bass, above which the melody sings. She showed me that the middle section in E Major, often made tedious by rippling, superficial playing, is like a dream—all piano, not a forte in the entire passage—contrasting with the well-ordered formal pattern of the theme, and returning, at last, on a long progression in diminished sevenths, to a lyric restatement of the lyric opening, softened this time, but with the unmistakable suggestion of a march.

After elaborating her views in terms of an idea, a philosophy, a color or a picture, Madame would encourage the pupil to go on from there in his own way. Often she would begin a lesson away from the piano, asking me what I'd been thinking about. Never did she tell me *how* to play. If I couldn't dig that out of myself, so much the worse for me!

An idea of Madame's might come to life long after she had planted it—sometimes with unexpected results! That memorable lesson on the Chopin B Minor Sonata went churning around inside me, and soon after, I disregarded a Beethoven assignment and learned all the Chopin Mazurkas. At first Madame was furiously angry with me; but after I had explained my defection, she relented and was pleased.

That, to my mind, is truly great teaching. A student lucky enough to benefit from it approaches the piano with wider horizons. He knows that, besides training his fingers to be fleet, he must release musical values of his own. Then he begins to make music!

THE END

Elementary School, Elkhart, Indiana, describes her very successful method of teaching young children notation

It's Easy to Read Music

By JANE DINEHART

TWENTY MINUTES a week is not much time in which to initiate nine to twelve year old children into the wonders of music. But in no more time than that we have been able to teach our students during class piano lessons to read music so they can hear in their minds notes they see on paper.

At each class meeting (fourth, fifth and sixth grades) two children work at the piano. Others work on paper piano keyboards. After an initial explanation of the keyboard we play the black key groupings. Making use of a three-point approach, we combine playing the music with chanting and copying it.

During the first lesson, as the children pick out each note in a grouping of three black keys, they chant:

"Three black bears
Go up stairs." (repeat)
"Three black bears
Go down stairs." (repeat)*

Then up and down the keyboard over four octaves they pick out groups of three black keys, playing and chanting, building up rhythm.

In the second lesson as they pick out groups of two black keys, the children chant:

"Singing blackbirds
Fly up higher.
Sing with all the
Tree top choir."

As we begin study of the white key groupings, the children first chant:

"Little bird
C D E
Build your nest
E D C."

During the following lesson, they copy the song from the blackboard, realizing for the first time the complexity of printed music. And then they progress to chanting:

"Bob-o-link, Bob-o-link
C D E C D E
You are very fine, I think
C D E F E D C."

To learn additional white keys they chant:

"Happy folk are we
C D E F G.
Happy folk are we
G F E D C."

And then to learn the key of G:

"Now we're sliding, whoe
G A B C D!
Now we're sliding, whoe
D C B A G!"

Then, using quarter and half notes, the children make up their own songs.

Next we begin to drill for ready recognition of the notes we have studied. We do it like playing a game, actually studying

intervals at the same time. We work out our first game on keyboards, then transfer it to staff paper. By this time the children can either sing it or hear it mentally. Sometimes students take the role of teacher, give a starting note, then skip "up a third", "down a third", "up one" or "down one", asking class members to follow them. And from there we progress through fourths, fifths, and sixths. By this time, the octave jump has become a familiar friend.

Through the interval approach, the children learn to transpose and gain an understanding of key signatures. They become familiar with note relationships and with rhythm. And sight-reading becomes easy.

Almost every day one of the children confides that he has learned to play a favorite tune on the piano at home. Two sixth graders developed a four-measure phrase we had used in piano class into a duet. The orchestra teacher in our school reports that whenever she asks for an "A" the eager response becomes a near riot.

We are not trying to make professional musicians of these children, but only to instill in them a love of music based on understanding. Our music is not always beautiful from an esthetic point of view. But these children are learning to make melody out of black and white notes, straight lines, wiggly lines and notes piled on staff lines. That seems to be enough to fascinate them.

It's enough to fascinate even one tiny deaf boy who has learned the chants and the feel of the key groupings so well that he is often called upon to help other slower children.

THE END

* From "My Star Finger Book" Music Reading Program by Dr. M. Acertis, Strough Press.



The fifth grade in Elkhart, Indiana, school builds triads on the C Major scale. Using a melody derived from triad, the class wrote a song with original words. Jane Dinehart, vocal music teacher in Elkhart, follows melodic line on blackboard to teach note names.

How to improvise musical bridges

By ALEXANDER McCURDY

WHAT is it that makes a church service played by men of the calibre of T. Tertius Noble, Miles Farrow and David McK. Williams so outstanding?

Their playing was excellent, of course. But more than that, they had a way of weaving the various parts of the service together. With great deftness they improvised interludes or musical bridges which unified the service and lent it an unforgettable elegance.

They seemed to do it at the last moment, without the slightest bit of preparation. Perhaps that is the way they really did it, but we know they put plenty of thought, effort and hard work into developing the technique itself.

By way of contrast, I recently attended service in a church whose organist plays well but gives little attention to integrating his program. His progressions were seemingly pointless; they didn't go anywhere, and even after completing them he was forced into the position of jumping to a dominant seventh and landing with a bump in the key of the next number on his program. When this organist was playing from the score, his congregation was stirred by the music. But the next minute the congregation was let down by his improvisation, always on an uninteresting stop, always dull.

In many churches at Christmas time organ programs call for several preludes to be played at each important service. After each prelude, many organists stop without attempting to modulate into the next selection. They play the hymns, the responses, chants and anthems with little or no attempt at bridging from one to another.

Certainly there can be nothing wrong with this method of playing a service, and one would rather have this than an unprepared bit of dribbling from dominant to tonic. But the service can take on much added richness under the touch of an organist who gives care to integrating the program.

Christmas services lend themselves beautifully to development of improvisational technique. Try it yourself. Prepare a few good bridges, based on themes from Christmas carols, such as the final phrase of "Silent Night," the end of the second line of "Adeste Fidelis," the first part of the closing line of "Hark, the Herald Angels Sing," a bit of "O Little

• Nothing will add so much richness to the playing of a church service as a masterly touch in modulating from one number on the program to the next. Improve your modulating technique as you prepare for Christmas services.

Town of Bethlehem," and so on. Perhaps you can fit in a bar or two from one of the Bach Chorales, a suggestion of a theme from the prelude you plan to play or from one of the hymns.

Sometimes just single notes can be as effective as one can ever want. A short fanfare developed from a theme played on an appealing reed, or some plaintive bit on the oboe, may create the atmosphere you want.

Study your program, then—the organ music, the hymns, the responses, carols and anthems—and decide where you want to place your bridges. Make a list of the numbers, the keys in which they open and close, so you will know where the modulations must go. Plan several arrangements of each—perhaps one of eight bars, one of twelve and one of sixteen—made up of (1) a fragment in the key of the number you have just played, (2) modulation to the key of the coming number, and (3) a fragment establishing the key of the number you are about to play. Take these to the organ and select the ones you think will be most effective.

I think it is very important to write down the exact registration for these interludes before you go to the organ. When you have practiced over a period of time writing down the complete scores and registrations for your interludes or musical bridges, you'll find gradually that it's easy enough to improvise them right at the organ.

Someone has said that improvisation is but the natural expression of an instinctive musical creativeness, a talent which lies dormant in nearly every student of music.

Most organists will find the planning of such interludes a fairly easy thing to do, but for those who find it difficult, there are several books which may be helpful.

Alexander Schreiner has written a number of short improvisations, as has Edward Shippen Barnes. T. Carl Whitmir has written many excellent ones in his book, "The Art of Improvisation" (M. Witmark and Sons). And many organists will find Frederick W. Schleider's new book, "Improvisation at the Organ" (Church Music Foundation) extremely helpful.

The importance of interludes improvised to give cohesion and elegance to the church service merits as much study as the organist can give it.

THE END



In the basement of his home in Chicago Elden Bengé, one of the nation's outstanding trumpeters, fashions trumpet casings and pistons.

BAND & ORCHESTRA conducted by William D. Revelli

Trumpet player's answer man

Making trumpets began as a hobby with Elden Bengé. Now it's a flourishing business, and trumpet players all over the country bring him their problems.

By PAUL OLSEN

AT THE AGE of seven Elden Bengé adopted a hero . . . the trumpeter of his home-town band in Winterset, Iowa. And from then on the Bengé household was doomed to endure young Elden's learning to play trumpet.

Members of the Bengé family must have been good sports about it, for Elden soon became known as an ordinary trumpet-player. At the age of 11 he made his public debut as soloist.

Now at 45, Bengé is known not only as first trumpet-player with the WGN staff Orchestra, heard nationally on radio and television shows, but as the nation's number one expert in solving trumpet problems.

After joining several orchestras in succession and traveling around the country, Bengé graduated to first trumpet with the Detroit and then the Chicago Symphonies. And increasingly he became interested in attempting to solve problems presented by his instrument. He was dissatisfied especially with his inability to reach the wide range of tone he wanted, and he talked with men skilled in the construction of the trumpet.

On an ordinary tool lathe in the basement of his home Bengé learned to fashion the 36 parts of the trumpet, some of which must be duplicated as many as five times to make up one complete instrument. As a result, in 1937 he was able to sell his first custom-built trumpet. The buyer was a fellow trumpeter in the Chicago Symphony.

Through patient experimentation, Bengé had achieved his long-sought pitch, using special alloys, and a specially designed taper in the mouthpiece.

The good word about the new Bengé instrument spread among the members of the profession, and what was merely a hobby 12 years ago has become a thriving business. Today the Boston Symphony uses the Bengé custom-built C trumpet exclusively; the Minneapolis and Toronto Symphonies each have at least six Bengé trumpets in use, and the Chicago, Pittsburgh and San Francisco Symphonies employ the Bengé B-flat corset and the E-flat and D trumpets. Top-flight trumpet players everywhere call on Bengé to solve their trumpet problems.

Working in the whirring, machine-crowded basement of his home in Chicago, where he and his wife raised their non-musical twin sons, Bengé employs two technicians full time. One, a German-born bellmaker, forms the one-piece shaft of the trumpet on his lathe, taking careful measurements with regard to graduations and wall thicknesses. After the unit casing has been stamped and scraped, Bengé takes over on a smaller lathe to temper and further graduate the bell. Then the assembly man adds pistons and casings, each of which are precisely machined according to the Bengé formula and lapped by hand.

Usually there's a period of two weeks between the time Bengé receives an order for a trumpet with custom tuning specifications, and the time of its delivery. Bengé himself spends many hours on the final inspection and testing.

He is deeply gratified when customers express their appreciation in such letters as this one from Harry Glantz:

"Your instrument is the finest I have ever played. It has the most perfect intonation and the tone is resonant and true. I am happy and thrilled to use it in my NBC Symphony work with Arturo Toscanini."

The manufacturing that goes on in the basement is not the only industry conducted in the Bengé home at 1945 Morse Avenue in Chicago. Inside the two-story white stucco house, set on a wide sweep of well-kept lawn, there is also a sound-proofed studio, in which Elden Bengé teaches as many pupils as his schedule permits. Students curious about the inner secrets of his instruments need only step into the basement below.

And what does Elden Bengé do with his spare time? He says he's a bebop fan but, like Louis Armstrong, he finds it too much for him. So he relaxes by listening to symphonic music. Particularly works with long trumpet passages.

THE END

What shall I do to improve my spiccato?

• *I would be thankful if you would tell me how to play the spiccato bowing. I have much trouble with it, although I am careful and practice a lot.*—C. F., Malaya

It may be that you have not prepared yourself for the study of the spiccato. Too many young violinists try to play the spiccato before they are quite ready for it.

To play this bowing with ease, one must have a lightly-balanced bow arm with very flexible wrist and fingers. Check on the flexibility of your bow hand. Play a study, such as the second of Kreutzer, near the frog with bow strokes three to four inches long. Make strokes with wrist and fingers only, keeping the arm still, though not rigid. Be sure the right elbow is not lower than the frog of the bow.

Begin the study at a tempo of 34-33 to the sixteenth. If you can play it through easily at this tempo, without undue fatigue, then increase the tempo. As you play faster you will of course take shorter bow strokes.

When you can play the study in sixteenths at 60 to the quarter-note, still using wrist and fingers only, then play two notes to each written note (Ex. 1). Don't start



immediately at the tempo indicated in the Example. Work up to it gradually. When you can play the study at that tempo, your fingers and wrist are flexible enough for spiccato.

Now check the balance and agility of the upper arm, all-important in spiccato playing. All string crossings are made with the upper arm, except when a crossing has



to be made for each note (Ex. 2).

To check on your upper arm, try the whole bow martelé on a study which skips strings, such as the eleventh of Mazas (Ex. 3). If you can play the study with quick, firm bows at a tempo of 60 to the quarter, strongly accenting each note and

pausing after each stroke, your upper arm is ready for spiccato playing.

Now try the spiccato itself. Remember that it is essentially a wrist motion in which the fingers cooperate. Don't allow any fore-



arm motion in the stroke at first. Later, when you can produce a clear, even spiccato with the wrist alone, inject a small forearm movement if you need a bigger tone.

If you have developed a rapid, even wrist-and-finger motion at the frog by the method outlined above, and have worked on the whole bow martelé, the chances are you can now play an acceptable spiccato without further preparation. Don't try to play it rapidly at first. Be content with a moderate tempo. Be sure the bow strokes are all of equal length. Uneven strokes are the chief cause of poor spiccato.

After these preparations, if a fair spiccato does not appear, try this experiment for a few days. Play your study with four notes to each written note, using the wrist-and-finger stroke in the middle of the bow, and with just enough forefinger pressure to prevent the bow from springing. Practice this as fast as you can without making your strokes uneven. After about four days you should be able to play the sixteenth-notes at approximately quarter note = 122.

Now for the next step. Begin the study as fast as you can, holding the bow firmly on the string. After about two measures, relax completely the pressure of the first finger. If the bow does not at once begin to spring, I shall be greatly surprised.

After you have attained this rapid involuntary spiccato, you must learn to control it. Do this by starting the study rapidly, gradually slowing down until you are playing at about quarter note = 60, then speeding it up again until you have regained the original tempo. The change from the involuntary to the controlled spiccato—which usually occurs at about quarter note = 84-88—may be rather difficult at first. But the difficulty will disappear if you practice it as described.

What is not so easy to acquire is the co-

ordination needed for playing a different note with each stroke of the bow. However, this problem too will resolve itself if it is approached patiently and systematically. Don't begin with the Paganini Moto Perpetuo! Begin with an easy study, and gradually increase the tempo at which you play it. Then take up other studies or solos of increasing left-hand difficulty.

If you will follow the plan outlined here for a month or so, I don't think you will have any reason to be dissatisfied with your spiccato.

How good are these new theories?

• *There has recently come to our college a violin teacher from New York who is trying to propagate a number of new theories about violin playing which I should like to have evaluated by an expert. . . . The first of these ideas is the manner of holding the violin. . . . The second of his theories is in regard to finger pressure and vibrato.* —W. M., Missouri

Your colleague's idea of holding the violin on the fleshy part of the thumb, near the tip, is sound insofar as double-stops and rapid passage-work are concerned, but it is not desirable when a purely melodic passage is being played. For such a passage, it is better to shape the hand in a way that is most comfortable and relaxed for the individual player. No matter what this may be, if he can maintain a firm finger pressure and a relaxed vibrato, that is the best way for him. There are at least three good ways of holding the violin. The one to choose is the one best suited to the passage being played.

With regard to finger pressure and vibrato, I'm afraid I can't agree with your friend. A very hard finger pressure from the extreme tip of the finger can only produce a hard tone, no matter what kind of vibrato is used. If a very fast vibrato were added to this kind of grip, the result would be quite unpleasant.

In purely technical passage-work the tip of the finger should hit the string as strongly as possible. But for melodic playing the first three fingers should slant to the strings at an angle of about 45 degrees, or perhaps even less. The idea is to bring the more padded part of the finger in contact with the string.

Whether the vibrato should be slower or faster, wider or narrower, must be dictated by the character of the music. The notion that the vibrato should always be as fast as possible cannot stem from a sensitive musicianship.

THE END

Chopin Mazurkas

in F Major and G Sharp Minor

A MASTER LESSON BY GUY MAIER

IT HAS often been said that only a Slav can authoritatively set forth the capricious and elusive rhythms of the Chopin Mazurkas. This, I believe, is true; but it's scarcely a reason for depriving the rest of us of the thrill that comes from studying these 50 masterpieces. How Chopin must have agonized over the composition of the Mazurkas; for music notation at best offers only a bare and approximate diagram of the composer's intention. The inadequacy of such an inexact medium must have caused him days of anguish when he tried to set down his idealization of the waywardness, wildness, ecstasy and despair of these dances.

Originally a rather heavy-footed dance of the province of Mazovia, the Mazurka gradually evolved into a highly intricate dance in which the participants improvised all manner of free steps. It was further transformed by Chopin from its simple pattern | ♩ ♩ ♩ | ♩ ♩ ♩ | into a unique art form of infinitely varied and subtle rhythms, sharp contrasts, breath-taking modulations. A single Mazurka often runs the whole gamut of moods—mournfulness, ardor, gaiety, intoxication, exhaustion. It lulls and leaps, smolders and flames. Yet, no matter how rude or gay, there is almost always an undertone of Slavic pessimism. Some one has said of Chopin, "His mind is gay, his heart is sad." This is, above all, the Chopin of the Mazurkas.

Mazurka in F Major—Op. 68 No. 3

The two Mazurkas in the music section of this month's ETUDE are simple preludes to the more profound Mazurkas. Blihe dances like this example in F Major are rare. Most of Chopin's "happy" pieces were written in his youth. Only recently have we learned much about Frederic's early life. To know Chopin as a normal boy and healthy young man, students

should read the first half of Casimir Wierzyński's remarkable biography, "The Life and Death of Chopin." They will then understand better why youthful pieces like this Mazurka may rightly be called "out-of-doors" music.

Not a breath of melancholy disturbs its fresh gaiety. The simple Mazurka rhythm is interrupted only by the subdued excitement of the *poco piu mosso* measures. Play it in rousing fashion, $\text{♩}_{144-160}$, gently emphasizing the top (melodic) tone of each lusty chord, and snapping out its ♩ ♩ rhythm brightly. Go over the measure "top" with a slightly stressed and overheld third quarter of each measure. The first two measures are strong and masculine, the third and fourth, wayward and feminine. (See Ex. 1.)



Be sure to hold half notes for their full length. Play very legato. Wherever possible make sharp contrasts of two loud and two soft measures. Don't fuss over those tricky grace notes in measures 18 and 22. Play only one of the grace notes (Ex. 2).



After the long *fermata* (measure 24) play the first two measures of the theme's return quietly and slowly like a question; then dash away a *tempo* in measure 27. Use soft pedal in the *poco piu vivo* section (♩_{60-76}). Watch the irregular bass accents, and linger slightly on the quarter notes at the end of measures 38, 40, 42 and 44. Begin to ritard in measure 43 and *feel* the *ritenuto* right up to the first

beat of measure 45 (return of theme).

Be sure to play the pianissimo from measure 53 to the end as softly as possible, and with no slackening of the tempo until the last two measures. Play the final chord pianissimo. Do not hold it too long.

Mazurka in G-Sharp Minor—Op. 33 No. 1

Here Chopin plunges us into deepest gloom. At first sunk in despair, this Mazurka picks up courage in its twelfth measure, and even shows fight by the time it reaches measure 21. But soon (measure 37) the spectre of despair returns, the pall descends and the Mazurka melts away in the darkness.

Chopin has directed it to be played "MESTO"—mournful, melancholy—a bleak word seldom used by composers. To my knowledge Chopin used it only one other time for his superb Mazurka in B Minor of this same opus (33, No. 4). Beethoven has used it a single time in his piano compositions for the second movement of the Sonata Op. 10 No. 3; Brahms once, in his tragic Intermezzo in E flat Minor, Op. 118. Did composers reserve "MESTO" for their darkest moments?

Start the Mazurka at ♩_{80-97} ; speed up to $\text{♩}_{120-126}$ at measure 13, and reach $\text{♩}_{144-162}$ by measure 22. Return to ♩_{80-92} at measure 37. Let the doleful opening melody trail off (at measure four) like a lonely shadow. Play measures 13-20 with more lift; and be sure to stress third beats of measures. Note how Chopin emphasizes the motive in measures 23-24 by repeating it twice again. Play it the first time vigorously, then in measures 25-26 (the octave statement) more leisurely and lyrically, and finally in measures 27-28 very slowly.

Always play the Mazurkas freely, but remember that freedom will quickly degenerate into (Continued on Page 61)

Mazurka, in G-sharp Minor

A Master Lesson by Dr. Guy Maier appears elsewhere in this issue.

FREDERIC CHOPIN, Op. 33, No. 1

Mesto

p

13 4 *legato*

p *cresc.* *f* *passionato*

p *dim.*

p *dim. e rit.* *p*

a tempo

Mazurka

(POSTHUMOUS)

A Master Lesson by Dr. Guy Maier appears elsewhere in this issue.

FREDERIC CHOPIN, Op. 68, No. 3

Allegro, ma non troppo (♩ = 132)

f

Ped. simile

Fine

Ped. simile

Poco più vivo

Ped. ten.

riten. D.C. al Fine

4 5

3 1 3 3

5 3 3 3 3 1 2 3

ten.

mf

poco allarg.

a tempo

mp

3 4 3 4

1 1 1 1

1 3 3 1

cresc.

ff

martellato

3 3

mf

3 3

3 3

mf

ff

3 3

f

3 2 1

ff

mp

3 3

5 3 5 5 4 5 5

2 3 5 4 5 3 1

1 1 2 3 1

1. 2 1 2 3 4 5

2. 3

p

ppp

D.S. al Coda

C O D A

p

ppp

ppp

ppp

Moment Musical

No. 6

No. 110-07356

This is one of the most beautiful tone poems in all of Schubert's music. It must be performed strictly according to tempo marking, not rushed nor taken too slowly. To give the legato effect the composer intended, students should follow with great care the finger and pedaling indicated. In all chord passages the top melody tones should be emphasized. Grade 5.

FR. SCHUBERT, Op. 94, No. 6

Allegretto (♩. = 60)

The musical score is presented in six systems, each with a piano (upper) and bass (lower) staff. The tempo is marked 'Allegretto' with a quarter note equal to 60 beats. The key signature is B-flat major. The score includes various dynamics such as *p*, *f*, *pp*, *mf*, and *cresc.*, along with fingerings and pedaling instructions. The piece features a variety of textures, including arpeggiated chords and flowing melodic lines.

Echoes of Palermo

SERENADE ROMANCE

ROBERT RUSSELL BENNETT

Moderato grazioso (♩. = 63)

The musical score is written for piano in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and a *dolce* marking. The second system includes a first ending (*Ist. time only*) and a second ending (*Last time*). The third system features a *Poco più mosso* tempo change and a *Ped. simile* instruction. The fourth system starts with a piano (*p*) dynamic. The fifth system includes an *a tempo* marking and a *Tempo I* instruction. The score is filled with various musical notations, including slurs, ties, and fingering numbers (1-5) for both hands.

Menuet

No. 2585
Grade 3.

HELLER, Op. 46, No. 22

Assai moderato

Deep River

SECONDO

American Negro Melody
Freely arranged for Piano, Four Hands, by Alexander Kelerine

Lento

pp

Ossia

mf

dim.

cantabile

ritardando

a tempo

cresc.

sf

p

pp

poco rit.

ppp

Deep River

PRIMO

American Negro Melody
Freely arranged for Piano, Four Hands, by Alexander Kelberine

Lento

p e semplice

Ossia

mf

dim.

(L.H.)

ritardando

a tempo

cresc.

f

ff

f

mf

p

p e dolce

poco rit.

ppp

*NOTE: The G sharp in this chord is to be played only when the Ossia is used.
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Ring Out, Wild Bells

LOWNDES MAURY

Andante moderato

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line includes lyrics and dynamic markings such as *mp*, *f*, *dim.*, *loco*, and *marcato*. The score is divided into systems, each with a vocal staff and a piano staff. The lyrics are: "Ring out, wild bells, to the wild sky, The fly-ing clouds, the frost-y light; The year is dy-ing in the night; Ring out, wild bells, and let him die. Ring out the old; ring in the new; Ring, hap-py bells, a - cross the snow; The year is go-ing; let him go! Ring out the false; ring in the true. Ring out the

grief that saps the mind, For those that here we see no more;

Ring out the feud of rich and poor; Ring in re-dress for all man-kind.

Ring out old shapes of foul dis-ease; Ring out the nar - r'wing

lust of gold; Ring out the thou-sand wars of old; Ring in the thou - sand

years of peace. Ring in the val - iant man and free — The

8 *loco* *8* *8* *dim.* *p* *poco allarg.* *cresc.* *colla voce* *a tempo* *mf* *marcato*

allarg.

larg - er heart, the kind-lier hand; Ring out the dark-ness of the land; Ring in the

p cresc.

allarg.

Christ that is to be, Ring in the Christ that is to be.

f cresc.

sf ff

Overture

Hammond Organ Registration

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Prepare foundation stops on all Manuals.

FROM THE CHRISTMAS CANTATA, "FOR US A CHILD IS BORN"

UNS IST EIN KIND GEBOREN

JOHANN SEBASTIAN BACH

Arranged by Harvey Gaul

Allegro moderato

MANUALS

PEDAL

ff

Gt. to Sw. Full (A)

Ch. Full (A)

Ped. to Gt.

Ped. 6-4

Gt. to Sw.

Sw.

Gt. to Sw.

Full Choir
A (10)

This system features a treble clef staff with a complex, rhythmic accompaniment of chords and eighth notes. The bass clef staff contains a simpler accompaniment of quarter and eighth notes. A dynamic marking of *mf* is present.

Gt. to Sw.

This system continues the musical texture. The treble clef staff has a dynamic marking of *mf*. The bass clef staff shows a steady accompaniment.

Full Choir
A (10)

Gt. to Sw.
A (10)

This system includes a dynamic marking of *mf* in the treble clef staff. The bass clef staff continues with its accompaniment.

This system shows the continuation of the musical piece with consistent accompaniment in both staves.

allargando al fine

This final system concludes the piece. The tempo marking *allargando al fine* is written above the staff. The music ends with a double bar line and repeat signs in both staves.

Silent Night, Holy Night

No. 119-26622

Grade 1½

Moderato e legato (♩ = 104)

FRANZ GRUBER
Arranged by Myra Adler

3 L.H. A 2 L.H. A 2 L.H. A 2 L.H. A 2 L.H. A 2

p Si - lent night, *p* ho - ly night, All is calm, all is bright;

3 Found you Vir - gin Moth - er and Child! Ho - ly In - fant, so ten - der and mild,

L.H. A L.H. A L.H. A H.H. 2 2

Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.

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Loneliness

No. 136-31017

Grade 1.

Gently, rather fast

JOHN VERRALL

p

2 2 5 5 1

f *dim.*

p *bold*

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On Christmas Morn

BERNIECE ROSE COPELAND

Slowly and sustained (♩ = 84)

Ding Dong! Ding Dong! Hear the church bells ring - ing! Ding Dong! Ding Dong! On a Christ-mas morn.
 Chil- dren's voic - es sweet and clear, Sing - ing car - ols of the Christ Child dear.

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The Big Bass Violin

FRANCES STOWE

Moderato (♩ = 112)

I like to play on my bass vi - o - lin, A min - u - et gay, a sad roun - de - lay; I
 play the C scale and the ar - peg - gi - o And a waltz in three quar - ter time ver - y slow.
 Zoom! Zoom! This is how I be - gin;
 Zoom! Zoom! On my big bass vi - o - lin.

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+No. 312-40086
English version by
Theodora Lau

ra - tion To Him - Who brings sal - va - tion; In -
 Him Who brings sal - va - tion; In hum - ble way Their
 Him Who brings sal - va - tion, In hum - ble way Their
 Him Who brings sal - va - tion; In hum - ble way Their
 Him Who brings sal - va - tion; In hum - ble way Their

Hallowed Night

Christmas Song for Mixed Voices
a cappella

ROBERT HERRIED

Moderato con moto (♩. = 66) with a rocking motion
 1. O Jo - seph and Ma - ry, an - gels bright Sing praise to God this
 1. O Jo - seph and Ma - ry, an - gels bright Sing praise to God this
 1. O Jo - seph and Ma - ry, an - gels bright Sing praise to God, this
 1. O Jo - seph and Ma - ry, an - gels bright Sing praise to God, this

SOPRANO
ALTO
TENOR
BASS

PIANO
(or ORGANO)
ad lib.

hum - ble way - Their hom - age pay - To Him Who brings sal - va - tion.
 hom - age pay To Him - Who brings sal - va - tion -
 hom - age pay To Him Who brings sal - va - tion -
 hom - age pay To Him - Who brings sal - va - tion -
 hom - age pay To Him - Who brings sal - va - tion -

hal - loved night, Whose love - to us - is send - ing The
 hal - loved night, Whose love - to us - is send - ing The
 hal - loved night, Whose love - to us - is send - ing The
 God, - - - Whose love to us - is send - ing The

cre - scen - do

p dolce
 gift of joy un - end - ing, - The Ho - ly Child, The
p dolce
 gift of joy un - end - ing, The Ho - ly Child, The
p dolce
 gift of joy un - end - ing, The Ho - ly Child, The
p dolce
 gift of joy un - end - ing, - The Ho - ly Child, The

mf
 Je - sus - child, Who gives - us joy - un - end - ing.
mf
 Je - sus - child, Who gives - us joy un - end - ing.
mf
 Je - sus - child, Who gives us joy un - end - ing.
mf
 Je - sus - child, Who gives - us joy un - end - ing.

SOPRANO SOLO (ad lib.)

mp
 2. O Jo - seph and Ma - ry, shep - herds heed, With awe - to
mp
 2. O Jo - seph and Ma - ry, shep - herds heed, With awe - to
mp
 2. O Jo - seph and Ma - ry, shep - herds heed, With awe - to
mp
 2. O Jo - seph and Ma - ry, shep - herds heed, With awe - to

mp
 man - ger bed - they speed And kneel in ad - o -
mp
 bed they speed And kneel in ad - o - ra - tion To
mp
 bed they speed And kneel in ad - o - ra - tion To
mp
 bed they speed And kneel in ad - o - ra - tion To
mp
 bed they speed And kneel in ad - o - ra - tion To

(Continued from Page 13)

dividual organ voices, and when he played the Bach Chorales, or when he taught them, the melodies were often played on a solo stop, with the tenor and alto in the left hand and the bass in the pedal.

For chorals accompanying he advised the use of bright stops, with plenty of sustanatos or four-foot tones. He felt the chorals furnished the eight-foot tone and that it would sing better if the vocalists heard something higher than the unison pitches.

I can remember that he used to say, "Above all, nothing must be uselessly complicated."

Everything about Schweitzer was gentleness and tenderness. Even his treatment of the organ was that. I remember one day I made an awkward stop change (in older European organs the drawknobs were long and could be very noisy) and he made me practice drawing the stop over and over. When he played himself, no one heard the changing of stops.

Schweitzer improvised well, and he encouraged his pupils to improvise. He would have me develop some small phrase from the church

service, saying encouragingly: "Any one can do this."

Schweitzer had a tremendous sense of responsibility toward his pupils. I remember once he had me play a recital for some 50 of his select musical friends, and he stood beside me turning the pages. When we were through with the great C Minor, his forehead was beaded with perspiration, he was so anxious for me to do well, as much so as if he himself had been playing. I think.

When I first went to him I was staying in what we here would call a YWCA, and there was no easy chair in my quarters. One day I returned to my room to find a lovely, comfortable chair, sent by Dr. Schweitzer.

When the money of my scholarship was running low, he must have sensed it, for he would accept no payment for my lessons. He told me when I was making money I could send it to him. Later I did, but all the time I was in Strasbourg he would take nothing. And soon after I returned home, there came a letter from him, hoping that I had a happy homecoming. In all my years in music I never met anyone

and thoughtful as Schweitzer.

Occasionally the master would branch from music into the realm of philosophy. One such day he said, "I must always forgive, for if I did not I would be untrue to myself. I must forgive hatred, slander, fraud, for I myself have hated, slandered, defrauded."

Even at the time I studied with him Schweitzer was preparing for his later work in Africa. I was at a party in 1911, attended by members of some of Europe's royal houses as well as by Schweitzer, at which people were trying to dissuade him from leaving his great position in music for so-called darkest Africa. But in his determination to go he was adamant. He had lectured, commercialized, written, taught, all to obtain funds for his proposed hospital in Lambaréné. In 1913, when his one child, René, was grown and married, he did establish the hospital. Mrs. Schweitzer studied nursing, and ever since they have worked among the African natives.

Dr. Schweitzer was very reverent during the church service. Once when I turned pages for him I started to whisper how beautiful the music was, but he hushed me. When my sister came to hear me play he would again permit no talking at the organ. We had to wait

until we were in an auto room.

I am sure Schweitzer felt that all music, in or out of the church, was a great spiritual experience. He always bowed his head in a short prayer before he started to play. And shortly before I returned to America he gave me what I call a "Meditation for Organists." Down the years I have thought it so beautiful and appropriate that I have left a copy almost everywhere I have played, hoping that organists who have not had the privilege of knowing Dr. Schweitzer might be inspired by it. This is what it says:

"IF YOU are called on to sing or play at a church service never forget that you are accepted one of the greatest possible privileges, one more beautiful than to attend the most brilliant concert.

"YOUR ATTITUDE should be a deeply religious one, otherwise there will be neither piety, appeal, nor sympathy in your harmonies—your music will be dead.

"DO NOT permit anyone about you to converse in church, neither should you yourself hold conversation.

"EVERY SUNDAY on awaking say to yourself 'What a great privilege is mine!'"

(Signed) Albert Schweitzer
Strasbourg, Alsace-Lorraine
To Lucie Chenevert Lamon

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NEW



Records

By GEORGE GASCOYNE

Schoenberg: "Pelleas"

Like, Debussy, Fauré and Sibelius, Arnold Schoenberg wrote music for Macterlein's "Pelleas et Melisande." Schoenberg's "Pelleas" dates from 1905, and is in marked contrast to his later atonal style. It is lush with post-Wagnerian romanticism, and though it caused an uproar when performed half a century ago, sounds innocuous today. The work is played very infrequently, but record listeners with an interest in Schoenberg's early development may hear it as performed by the Radio-Frankfurt Symphony, under the direction of Schoenberg's pupil Winifred Zillig. (Capitol-Telefunken, one 12" LP disc)

Tchaikovsky: Violin Concerto

Tchaikovsky's D Major Violin Concerto is played flawlessly and expressively by Ruggieri Ricci, with the New Symphony Orchestra under Sir Malcolm Sargent. The recording achieves a judicious balance between orchestra and solo instrument. (London, one 12" LP disc)

Dvorak: Piano Quintet in A

Expressiveness and lyricism are to the fore in this performance of Dvorak's seldom-heard Piano Quintet by Pina Pozzi, pianist, and the Winterthur Quartet. (Concert Hall, one LP disc)

Schumann: Quartet in A, Op. 41, No. 3

Schumann's Quartet in A, Op. 41, No. 3, is available on Concert Hall Society long-playing disc, performed by the Winterthur Quartet. The playing of the group is marked by interpretative warmth and excellent ensemble.

Strans: "Macbeth" Martina: Concerto Grosso

Strans' early "Macbeth" is admittedly not up to the level of his later works, but it bears hearing once in a while instead of the

inevitable repetition of "Don Juan" or "Ein Heldenleben." The Martina piece has violent energy and a paucity of inspiration. Both works are well-played by Henry Swoboda and the Vienna Symphony Orchestra. (Westminster Records, one 12" LP disc)

Hindemith: D Major Violin Sonata

Hindemith's youthful and rather romantic sonata is well-played by Fredrick Lack, violinist, and Leonid Hambro, pianist. The two gifted young performers do their best with Copland's arid, diffuse sonata, and sometimes manage to make the work sound better than it is. (Allegro, one 12" LP disc)

Beethoven: Quartet, Op. 18, No. 5

This charming early quartet is played effectively by the smoothly integrated Paganini Quartet. The group derives its name from the fact that it performs on the four Stradivarius instruments assembled by Paganini for his own quartet. (RCA-Victor, three 45 rpm discs)

Mozart: Symphony in C Major, "Jupiter" (K. 551)

For London Records, Josef Krips and the London Symphony Orchestra play a version of Mozart's much-recorded "Jupiter" Symphony. The clarity and brilliance of tone quality in this performance, however, are justification for yet another "Jupiter" recording.

Brahms: Violin Concerto

Yehudi Menuhin performs the difficult Brahms work with ease and fluent fingers. The performance, however, lacks the fire and sweep of other recordings of this famous work. The orchestra is that of the Lucerne Festival, Wilhelm Furtwaengler conducting. (RCA-Victor, five 45 rpm discs)

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- 3531 Evening in the Country—2.....Kosman
- 3532 Gopak-La Mava Akhu, P-2.....Kosman
- 3533 Gavotte, Op. 11, No. 5, P-2-3.....Chopin
- 3534 Introduction, Op. 11, No. 1, D-4.....Bach
- 3535 Introduction in F Major, Op. 25.....Chopin
- 3537 Nocturne, L. Chopin, Op. 9, No. 3.....Chopin
- 3538 Nocturne, Op. 24, No. 1, C-3.....Chopin
- 4102 Nocturne, Op. 21, No. 7, A-5.....Chopin
- 3539 Prelude & Fugue in G Major—3, 5.....Bach
- 3540 Rhapsody in E-Flat, Op. 10, No. 4.....Chopin
- 3541 Scherzo—Fugue, Chopin, G-3.....Chopin
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Organ Questions

By FREDERICK PHILLIPS

• *What is disturbing many organists is the style of music used in church and played at most organ recitals. Not only from us organists, but from choir and pew there are murmurs of discontent over discordant music. Recently we attended a musical service, very finely rendered, but with the exception of the Toccata from Widor's Symphony V, all modern, quite modal and minor, also very dissonant. Talking with a member of the choir afterward, I learned that the singers were not too pleased with the modern slant, but since all are paid, they were silent on the subject. Several organists also voiced their disapproval. Personal attendance at recitals proves to me that both organists and the general public do not care for the extreme modern school and will stay away from its performance. Let us have an occasional Mendelssohn or Rheinberger Sonata, and why not a Guilbaut or Merkel number?*

—R.M.T., New York

We are publishing your letter as we believe it deserves serious consideration by both church and concert organists. We are well aware of the fact that many of the accepted "master composers" of today were, in their time, considered extreme modernists and subjected to the severest criticisms, but without their influence we would have forfeited a great deal of music now thoroughly enjoyed by church and concert organists as well as the general public.

We are reluctant, therefore, to be too critical of the ultra-modern tendencies, but we do endorse much of your letter. Some of the music rendered today seems to be a purposeful attempt to get away from all accepted rules and to create dissonances, rather than a natural outgrowth of an inward feeling expressed in a more modern idiom. The writer remembers a few years ago listening to an organ composition which had been awarded the prize in a certain contest, and the judges were all men of high standing in the organ world. The personal reaction was that the composition definitely contained more noise and discord than music, and it was difficult to understand on what basis the prize was awarded. At another time the writer attended the rendition of a Lenten cantata distinctly "modern" in trend, with the organ accompaniment quite independent of the voices, and quite modern in harmonic treatment, and

the reaction was very favorable, the music really being a supplement to the text rather than a rival. We do believe, with you, that musical programs, organ and otherwise, should contain a greater percentage of the well known and loved music, and a good deal more moderation in the use of modernisms, but with repeated hearings the sincere compositions in the newer types will probably become liked, and the artificial compositions will probably die a natural death.

• *Our church building seats about 180 people, and the usual congregation runs from 125 to 150. The walls are finished with painted rough plaster and the ceiling is finished with pointed "Newwood." A pipe organ should lead the congregational singing (chiefly chorales), lead in the Responses (Lutheran liturgy), and should provide satisfactory preludes, voluntaries and postludes. We have an opportunity to purchase a small 1923 organ, which will be completely rebuilt (fabular-pneumatic action converted to electro-pneumatic, new console, etc.). It has six ranks of pipes, as follows: GREAT—Open Diapason 8', Stopped Diapason 8', Dulciana 8', Viola de Gamba 8' and Flauto Traverso 8'. SWELL—all those mentioned except the Open Diapason, duplexed with Great. PEDAL—Boardman 16'. Also an abundance of couplers. The price is most attractive, and tone quality quite good. Do you believe this organ will serve our purposes satisfactorily? (The inside of the church measures 70' long, 32' wide, and 22' high in center.) What do you think of it as an ensemble, and if we are able to add one or two sets of pipes what would you recommend?*

Are pedal pianos still available, or can a pedal keyboard be attached to one's present piano?

—S. A. D., Minnesota

The organ described should be ample and satisfactory for the church as you describe it, and the ensemble effect should be good, with one possible exception. We notice there are no 4' or 2' stops which would add brilliancy, but this effect may be attained to a degree at least by use of the 4' couplers on each respective manual and Swell to Great. We do believe, however, that if you are in a position to add more stops a 4' Octave or Principal would help a lot. Even a 2' Violina or Piccolo would not be at all out of order

with the array of 8' stops you have. The 16' manual effects can of course be obtained by using the 16' couplers. Sometimes a very soft pedal stop is exceedingly useful, and we therefore suggest a 16' Gedeck.

As far as we know "pianos with pedal keyboards" are not being made at present, but a leading organ service firm here in Philadelphia recently advised that it is possible to add pedals to a standard piano, although they themselves have not done such work for a very long time. They estimated the cost, including pedal keyboard, to be around \$250, but of course any such figure would be subject to change.

• *Please tell me how I may become an organist and choir director. I have tried but do not seem to be able to get results.—Miss I.E.H., Illinois*

Before taking up the study of the organ, you should study the piano very thoroughly for at least two or three years, and be able to play correctly all the scales and arpeggios at a fair tempo, and to play intelligently piano compositions of about fourth grade. When you have thus acquired a sound basis for the study of the organ, we strongly recommend that you place yourself in the hands of a really competent teacher or organist. Self instruction is possible but quite difficult, without risking a lack of thoroughness which will lead to trouble later. To become a choir-master it is necessary to know at least the elementary principles of voice production, and to acquire this knowledge a foundational course in voice production under a competent teacher is desirable. In addition, we recommend that you become a member of some good choir or church society, and you will absorb quite a little knowledge of conducting principles by paying close attention to the leader.

• *Please advise me of some books of good organ music for church services, no higher than third grade.*

—Mrs. H. T., TEXAS

We suggest the following: "Classic and Modern Gems for Reed Organ," "Reed Organ Selections for Church Use," Murray's "100 Voluntaries," "Practical Voluntaries," "Fireside Two Staff Organ Book," "Reed Organ Player."



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Violin Questions

By HAROLD BERKLEY

MOYA; WINKLER; THIERY

F. K., Tennessee. Hidalgo Moya had some individual ideas about regulating and adjusting violins to enhance their tonal qualities. He worked in Aleson, near Leicester, England, with a man named Deblay who made violins for him which he later regulated and adjusted according to his personal ideas. These violins are almost unknown in this country and they have no established market value. As a guess, I should say they would be worth between \$100 and \$200. Moya died in 1927. (2) F. Winkler was a member of a commercial firm of bow makers which produced bows of various grades. One would have to examine the bow before making an opinion of its value. (3) There seems to be no information available regarding a bow maker named Tomus, nor can I find a name resembling this. Very probably you have not been able to decipher the letters.

(4) Thiery was an average Mirecourt maker and his instruments not worth now more than \$200.

APPRAISING YOUR VIOLIN

E. A. G., Mississippi. You tell me nothing about your violin that could enable me to form any sort of opinion of its origin or value. All you give me is measurements, and these could apply equally well to many thousands of violins. As you seem to have reason to think the violin is of value, I would suggest that you send it for appraisal to William Lewis & Son, 30 East Adams Street, Chicago 3, Illinois. For a small fee they would give you a reliable appraisal, and could advise you as to the best means of disposing of the instrument.

MATERIAL FOR TEACHING

Mrs M. G., Ohio. You mention reading the February 1949 issue of ETUDE in which appeared a sug-

gested course of teaching material. Additional material was suggested in the June 1949 issue. It would pay you to look over the back numbers of ETUDE for the past six or seven years. Hardly a month went by without some reference to teaching material. I am sure you could consult back numbers of the magazine at the Public Library in your city.

LEARN TO RELAX

K. R., Ohio. To answer your questions in order: (1) You are certainly not too old to regain all the technique you formerly had, and more besides. (2) One's left hand must have plenty of strength but it must be relaxed as well. Slow practice is one ingredient in obtaining relaxation. Another is to stop playing and rest for ten seconds or so as soon as any sign of fatigue appears. Still another is attaining the feeling that the finger grip comes from the finger knuckle only; if you grip with the whole hand, everything tightens up; if each finger grips from the knuckle, the other fingers can remain relaxed. Only the finger in actual use should be tensed. You can gain this independence in the fingers by slow, thoughtful practice. (3) As for exercises—scales, arpeggios, and Schradieck would give almost all you need. I think that you would also find my "Basic Violin Technique" very helpful, especially the Mute Exercises. But you would have to practice the latter with considerable concentration of mind. It is difficult to write a prescription for someone I have never met, but I think I can say this—relax your mind, don't worry, practice slowly, and your technical troubles should gradually disappear.

ADJUSTING YOUR VIOLIN TONE

Mrs. R. M., Ontario. Your letter made most interesting reading. Not everyone who takes up the violin at middle age gets as much enjoyment from it as you do. It is natural that you should be self-conscious at present when you play before people, but that feeling will gradually disappear if you keep on practicing carefully. If the tone of your violin does not satisfy you, you should send it for adjustment to a repairer whose reputation you know to be good. Please don't try to adjust the soundpost yourself! You would probably make things a lot worse. Adjusting a violin for tone is very specialized work.

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Junior etude

Edited by Elizabeth A. Gest

A Carol for Santa



SCENE: Interior with Christmas Tree, piano and easy chair. CHARACTERS: Santa Claus, boys and girls. Santa sleeps in easy chair.

Enter a number of boys and girls, with Christmas packages.

HELEN: Oh! What a beautiful tree! GEORGE: Look! Look! What do I see?

DORIS: It can't be true!

SANTA CLAUS (waking): Yes, boys and girls, it's true. You caught me this time! Well, well! I must have been taking a nap. That's a good joke on me!

TOM: Santa Claus! You're really here? I'm sorry we disturbed you.

DORIS: I'm not sorry, Santa. I'm glad, Won't we have something to talk about!

SANTA: Do you all live here?

BETTY: No, Santa. None of us lives here. This is our music teacher's house and we are getting ready for a Music Club party on Christmas night.

SANTA: That's fine. You know, I really like to find music students when I go around. What's in your boxes?

ELEEN: Each one of us brings a present for another member of our club, then we put them under the tree and draw one.

SANTA: Fine idea. But suppose a boy draws a bottle of perfume and a girl draws a jack knife?

TOM: Oh, but it doesn't work just that way. All the presents for the boys are tied with red ribbon and the ones for the girls with green ribbon.

Enter other boys and girls.

SANTA: Who comes now? More club members?

HENRY: Good gracious! Am I dreaming?

GEORGE: Come in and hurry up about it, too. You're not dreaming. It really is!

SANTA: Sure it is, and you're late.

ED: We were having a Christmas carol rehearsal but we would have cut it short if we had known.

SANTA: Now there is one thing I really enjoy—Christmas carols, and I like to hear boys and girls sing them.

DORIS: We like to sing them, too.

SANTA: Well, now here is your chance to do something for me,

something I have always wanted to try. You see, I usually sneak around at night and don't have a chance to meet the young folks, but now that you caught me napping, I'll tell you what I want.

HELEN: What can it be? I do hope we can do it for you, Santa Claus, after all you have done for us.

SANTA: I'm sure you can. Just sing me some of your carols, that's all. I seldom get a chance to hear them.

ALL: We'd love to.

HENRY: You lead us, yourself, Santa Claus.

SANTA: Oh, I would like that. Wait till I see if there is a stick in my bag I can use for a baton. (Draws out a large, wooden knitting needle.) Here's just the thing, and if anybody makes a mistake he gets a whack with this! (Laughter.)

TOM: Which one shall we sing first?

SANTA: We'll begin with "Come, All Ye Faithful," and then we'll sing "The First Noel." (All sing. "A number of carols may be included.")

DORIS (whispering audibly): Isn't this fun!

SANTA: Boys and girls, you're good singers. Now, I'm going to teach you my carol. Nobody knows this carol, on account of the way I sneak around at night, but I wrote some copies of it and always carry them with me in my bag, even though I do

not have a chance to use them. (Passes around small sheets of music paper.)

HELEN: Oh, I know this tune. GEORGE: We all know this tune. SANTA: Glad you do. But it's the words I made up, not the tune. Listen while I recite them.

Praise God for all these lovely gifts

That we receive on Christmas Day,

And may His blessings always flow

On us and all our friends, we pray.

And when you go home you can teach this carol to your families and friends and sing it on Christmas and during the holidays. Promise?

ALL: Yes, we promise.



Santa conducts chorus on the words above to tune of *Davolody*, then turns toward audience and repeats same, audience joining the chorus of club members.

CURTAIN

Practice Time

By Marion Benson Matthews

THE first player to write the letters in italics correctly on the staff in music notation is the winner. Each word must be written in both treble and bass clefs. The rhymed prose can be written on the blackboard for all to see, the players each using a blank piece of music paper.

"I think I'll do my practicing," yawned sleepy little Ed, "then in the morning I can sly a longer time in bed." "You're tired and half asleep, my boy," remarked his wisper Dad. "Could practicing in such a state be anything but bad? A good night's rest, then get to work on scales and chorbs. I beg." "Right, Dad," said Ed. "I'll get it done before I eat my eggs."

The Star Gift

By June Rogers

ON Christmas morning, what could be nicer for your parents than to find a very special star on the Christmas tree!

On the back of the star they will find written a program of the pieces you are prepared to play for them. Some time during the holidays give a little private recital for your family, playing these pieces, and if you have a brother or sister who plays, their pieces can be written on the star, too, including some duets. (You can cut the star from glued paper.)

In order that you will have the program ready and not have to do any extra practicing at the last minute, get busy on this right away. But don't tell anyone how you are going to say Merry Christmas to your parents this year.

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BOOKSHELF

By THOMAS FAULKNER

YOUTH CLUB CHOIRS

By Henry Coleman

IF YOU were told that two weeks from next Tuesday you would have to conduct a rehearsal of your local glee club, and if you had never stood up in front of a chorus before, Mr. Coleman's little book would be adequate to see you through.

It also would not be very helpful beyond the first half-dozen rehearsals, for it considers choral conducting at a rather primitive level. But its treatment of the ABC's of choral conducting is sound and practical.

By means of diagrams, Mr. Coleman explains the mechanics of beating one, two, three, four and six in a bar, and of starting and stopping the chorus. There are useful chapters on blending choral tone, on teaching choruses to read music, and on the proper handling of adolescent boys' and girls' voices. For the pianist, there is a chapter on how to play for group singing, including the art of "faking" accompaniments.

Oxford University Press, \$1.25

THE SCIENCE AND SENSATIONS OF VOCAL TONE

By E. Herbert-Caesari

EVER since Manuel Garcia invented the laryngoscope there has been feuding between the scientific and non-scientific schools of singing technique. Writers like Douglas Stanley, with his impressive parade of graphs and statistics, laugh to scorn the old-fashioned teachers who tell students to "place the tone forward," "sing in the masque" and so forth. For their part the latter point out with some accuracy that the scientific teachers do not have much better success in turning out fine singers than their rule-of-thumb colleagues.

Mr. Herbert-Caesari performs the apparently impossible feat of reconciling these opposing points of view. He first explains the mechanism of singing, then translates it into terms of what the singer feels while producing tone. In doing so he is a little less dogmatic than the scientific school, and avoids the fuzzy thinking often

characteristic of the traditionalists. J. M. Dent & Sons, \$3.75

THE MAJOR SCALE SIMPLY EXPLAINED

By E. J. Creedy

WHILE Mr. Creedy's explanation is simple, and admirable in the way of clarity, the matters it treats with are not. Mr. Creedy considers harmonic overtones and their relation to tone-quality, tempered and untempered scales, the curious phenomenon of resultant tones, which sound an octave below the fundamental, and other odd aspects of the scale which has evolved from the old ecclesiastical modes. Mr. Creedy has the uncommon ability to treat complex subjects with ease and clarity, and his book is good reading.

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YOUR GUIDE TO SUCCESSFUL SINGING

By Eugene Gamber

MR. GAMBER'S otherwise excellent book on singing suffers from the common failing of seeking to be all things to all people. It addresses itself to would-be Jo Staffords, Dinah Shores and Bing Crosbys no less than emulators of Flagstad, Lehmann and Melchior.

This attempt to reconcile two opposed kinds of singing technique, having almost nothing in common, is the book's principal flaw. For the most part it is filled with sound commonsense advice, and written in a straightforward style.

Windsor Press, \$3

THE STORY OF NOTATION

(Continued from Page 11)

Europe. Later a second line, usually yellow but sometimes green, was added to represent C.

The invention of staff notation was frequently but erroneously been attributed to Guido d'Arezzo, an 11th century Benedictine monk of Ferrara. What Guido did was to refine an imperfect system already in use. He standardized the four-line staff into the form still used in Gregorian chant today. He also introduced the note-syllables so familiar to every music student, which were originally the initial syllables of a hymn to St. John sung in the 10th century:

Ut queant laxis
Resonare fibris
Mira gestorum
Fantasi tuorum
Solve pollii
Labi reatum
*Sanc*tus Iohannes.

"Ut" has been replaced by "do" in England and America, but in continental Europe it remains the name for the first degree of the scale.

Guido's notation system spread rapidly during the 12th to 15th centuries, gradually displacing all other methods. Its influence on music can hardly be overestimated. Ecclesiastical singers were freed from the drudgery of committing the whole repertoire to memory. Existence of a dependable notation system made possible the introduction of music from one country to another. Teaching of music was simplified. Most important, composers were no longer limited to the few melodic formulas which could be written down in the old notation. Thanks to Guido, composers could let their fancy roam

About the 13th century, with the development of part-singing and of instrumental music, the problem of time-values in notation became critical. Earlier, with music sung in unison, measure had been determined more or less by the text, in the manner of the chants used in Protestant services today. Instrumental music, however, had no verses to establish the pulse of the music; and a precise measure of time was needed in part-singing to keep the voices together.

As a result, for several centuries musicians experimented with ways of showing time values. At first this was done by altering the shape of neumes and distances between them. It was seldom that two music writers used the same system, however. This, added to the fact that mensural, or measured, notation existed side by side with Gregorian monody, which had no exact time-value in our modern sense, resulted in confusion over interpretation of music as written.

It was not until the 15th century that notation took the final step toward modern practice: that of assigning time-values to every note. Earliest mensural notes were square, like modern half-notes and whole notes. Square notes corresponded to our present-day double whole notes; diamond-shaped notes, to whole notes; diamond-shaped notes with stems, to half-notes; and diamond-shaped, stemmed notes with one or more flags for smaller note values.

Round notes were first used by Etienne Briard at Avignon, in 1532. Gradually it was discovered that round notes were easier to write and print than square notes. Also it was found that better legibility resulted when all notes below the value of

the half-note were printed with solid rather than open-faced heads. By the end of the 16th century (though shaped notes persisted in some places until much later, and are still used in Gregorian notation), the system of staff notation had evolved into essentially the one we now use.

In the late 17th century, an important step forward was taken with the invention of ledger lines. This meant that notes could be expressed even though they lay outside the five-line staff. Earlier, to write such notes it was necessary to add more lines to the staff or employ a different clef. The result was a gain in legibility, since a five-line staff is easy to read, and simplicity, since most music can be expressed to the familiar treble and bass clefs, rather than the large assortment of F, G and C clefs used in Bach's day.

Since the staff notation system was first standardized, no other has rivalled it. Generations of musicians have grumbled over it as a cumbersome, patchwork way of writing down music, but nobody has yet devised a better one.

In the 16th and 17th centuries, various alternative methods were devised. One was the figured-bass so widely used in Bach's time, and still taught to advanced music students. Figured-bass was and is handy but unprecise, leaving many details to be filled in by the performer. Another system widely used in Germany was a sort of musical shorthand based on Gothic letters representing degrees of the scale. This, too, was unprecise, and a composer had to resort to the more cumbersome staff notation to be sure of having his meaning unmistakably clear.

Lute tablature exactly resembled the chord symbols seen today on popular songs. Like them, it was designed for players who had not been taught staff notation, and was usable only with stringed instruments.

No basic changes have occurred in musical notation since about the end of the 17th century. There have been experiments in quarter-tone notation, based on standard symbols plus variants of flats and sharps, but the importance of these to music depends on general acceptance of quarter-tone music itself, an event which has not yet taken place. Experiments in Holland have evolved a system called "Klavarskribo" ("Keyboard writing"), which uses standard notes and staves but arranges them horizontally, exactly as the notes lie under the fingers on a keyboard, instead of vertically. This, too, is in the experimental stage.

However, that does not mean that the final stage of notation has been reached, for as new needs arise, changes and adaptations are being devised even new systems will evolve.

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Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. ROBERT A. MELCHER, Oberlin College

ART VERSUS EVANGELISM

• Is there any really good evangelistic music, that is, is there music suitable for evangelistic meetings that will help convert people to the Christian religion and at the same time not offend the cultured musician?

Also, will you please explain why so many musicians speak disparagingly of the vocal quartet, while people in general seem to prefer the male quartet to any other type of vocal performance. —Miss G. D., Washington, D. C.

The usual evangelistic service uses music to help the evangelist to stir up people's emotions, but what we call "serious music" is based on a nice balance between intellect and emotion. I can imagine a Bach chorale helping people to feel more religious, but as to stirring them up quickly to the point where they seem to repeat of their sins, accept Christ as the Saviour, and join the church—well, for such a purpose Moody and Sankey seem to have done a better job than Bach! Please do not misunderstand me: there exists a wealth of beautiful, sincere, devout music intended for and actually used in thousands of churches. But you asked me specifically about music for evangelistic services, and I confess ruefully that the beautiful church music that I have in mind will probably not serve any useful purpose at a meeting where the main purpose is to stir up people quickly.

I think the main reason for the disrepute of these quartets is that they use what serious musicians think of as an inferior type of music. The average male quartet confines itself largely or entirely to what the musician jibes at as "barbershop harmony," and whereas I myself would far rather have these men sing such music than not to sing at all, I still have a certain sympathy for the high-brow musician who prefers "Bach, Beethoven and Brahms" to "Sweet Adeline" sung in close harmony. And yet I do not scorn these quartets, any more than I scorn any

musical effort. It is far better to have music of an inferior type than no music at all. —K. G.

WHY FOUR STAFFS?

• Can you tell me why there are four staves in "The Ritual Dance of Fire" by deFalla? Does one play only the regular bass and treble? What are the two extra treble staves for? —Miss B. G., Penna.

One plays only the regular bass and treble staves. This composition is an arrangement for piano solo of a dance from the ballet "El Amor Brujo," and the notes on the extra treble staffs merely show some of the orchestral parts that occur in the orchestral score but which cannot be managed in the piano transcription. —R. A. M.

I WANT TO PLAY A HARP!

• I am very much interested in learning to play the harp, and I should like to have you tell me what is the best kind of harp, where I could buy one, and what it would cost. Also, do you happen to know of some teacher of harp, preferably a woman, in or near New York City, and if so will you give me her name and tell me about how much the lessons would cost? —Miss N. S., New York

I do not happen to know a great deal about the harp, although I have several friends who are good harpists. I believe the Lyon and Healy instrument is considered to be the best make of harp manufactured in this country, and I know that before the war a good instrument cost about \$2500. But I know also that a beginner usually starts with a smaller harp—often a second-hand one, and I suggest that you inquire at some of the music stores in and around New York. But I advise you strongly not to buy a second-hand instrument unless it has been tried out and is recommended by a harpist—preferably a harpist who has had considerable teaching experience. —K. G.

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers on piano selections, on strengthening weak fingers, and on whether to watch fingers

THUMBLESS SCALES

I have read an article by a musician stating that many artists have discarded scale and arpeggio playing with the thumb crossing method. It says that prominent teachers are now using this method, as superior to the other, claiming greater speed, fluency and evenness. Have you found this to be a fact? If so, what are the fingerings used? Is there a scale and arpeggio book published with this fingering?—A. S., New Jersey

I have not read the article you mention, but your letter left me puzzled, for such a contention sounds extraordinary—even extravagant. So I decided to write to my master and friend, Isidor Philipp, who reads everything, sees everything, knows everything. Mr. Philipp has never heard of this system, and he finds the claim "completely unreasonable," thus confirming my own conclusion.

Would it be, perhaps, that the author of that article referred not to actual performing, but to technical gymnastics? In the latter case it would be a different story, for I strongly recommend what I call "thumbless scales" in order to strengthen the weak fingers and get them familiar with "crossing over" one another, a process which

How Many Christmas Songs Do You Know?

Answers to quiz on Page 51

- "Glory to God in the Highest."
- St. Francis of Assisi.
- Lullie.
- "Good King Wenceslas."
- "Silent Night."
- "God Rest Ye Merry, Gentlemen."
- Germany ("O Tannenbaum").
- "Away in a Manger."
- "Hark, the Herald Angels Sing."
- "O Little Town of Bethlehem."
- "O Holy Night."
- Madame Schumann-Heink.
- United States.
- "We Three Kings of Orient Are."
- "Boughs of Holly."
- "The Cherry Tree Carol."
- "I Saw Three Ships."
- H. W. Langfellow.
- Inving Berlin.
- Bing Crosby.

Each used extensively. How are such scales fingered? It's very easy. For example, here it goes for the scale of D-flat Major: 3-4-5-2-3-4-5, continuing over three, four octaves or more.

However, once again I want to emphasize that fingerings of this type cannot be played with "great speed, fluency, or evenness," and perhaps there has been a little misunderstanding somewhere. They are a means to an end, suitable for slow practice only. If used properly they are sure to bring excellent results.

LOOK OR LISTEN?

Some of my pupils insist on looking at their fingers on the piano and it seems to detract from listening to the tone and other qualities. Bassani, Alberto Jonas and many others have said this is wrong; so I tell my students never to look at their fingers. I have spoken to pupils about your Roundtable, and refer to it frequently. The above question is one that I would like you to settle for me. —W. W. B., California

It is advisable to practice and play as much as possible without keeping one's eyes glued upon the fingers and the keyboard. For if done in excess this would hamper spontaneity and prevent one's performance from having that desirable sense of freedom and flexibility. However, when practicing scales or arpeggios, or exercises in held down notes, one has to watch the fingers in order to make sure that their position and action are correct.

When performing, an inspired interpreter will seldom fix his eyes downward; instead, he will lose himself in the beauty of the music, and express its poetry or depth or grace or drama or humor.

But . . . sometimes there are exceptions, and as the proverb says, they confirm the rule. Think of "La Campanella," for instance. Is there a pianist in the world who can boast of taking those skips without looking? If so, I'd take his word with a grain of salt!

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Simon Barere's new Remington records are the first ever made in this country by the Russian-born virtuoso . . . Brazilian composer Heitor Villa-Lobos completed his 12th string quartet during his visit to New York last month . . . Gian-Carlo Menotti's newest opera, "The Consul," will be done in seven European countries, in five different languages, this season . . . New works by Aaron Copland, William Schuman, Gian Francesco Malpiero and Robert Palmer had first performances last month at the Library of Congress, as part of the 11th festival of chamber music sponsored by the Elizabeth Sprague Coolidge Foundation . . . Rudolf Firkusny plays Bohuslav Martinu's new Piano Concerto No. 3 with the Boston, Cleveland and Chicago Symphonies this season.

Commissioner Quincy Porter, Yale professor of music theory and outstanding American composer, last month completed his Scena for Baritone and Orchestra, commissioned by the Cincinnati Orchestra, and performed with Mack Harrell as soloist. Paul Creston, having completed his Third Symphony, is also finishing a commis-

sion from the Cincinnati Orchestra, an orchestral work based on Whitman's "Calamus," and is finishing a concerto for the duopianists Luboshutz and Nemenoff.

The City of Los Angeles announces appointment of Dr. Walter Rubsamen, UCLA musicologist, to head a chorus of high school and college age students. The young chorists will specialize in neglected music of the Renaissance and Baroque periods.

Sir Thomas Beecham will conduct the first New York performance of Vaughan Williams' "In



Sir Thomas Beecham

the Fen Country" on Dec. 13, when he appears as guest conductor of the Royal Philharmonic Orchestra. The concert, which also features the Berlioz "Te Deum" and Handel's "Zadok the Priest," will be the last of three New York appearances by Sir Thomas and the British orchestra.

COMPETITIONS (For details, write to sponsors listed)

- Anthem setting of an English text of the composer's choice. Prize \$100. Limited to residents of U.S. and Canada. Closing date: Jan. 1, 1951. Sponsor: American Guild of Organists, 630 Fifth Ave., N.Y.C. Winning anthem to be published by the H. W. Gray Co.
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- 19th biennial Young Artist-Auditions in piano, violin, organ, voice. Prizes: \$1,000 each. To be held in March and April, 1951. Sponsor: National Federation of Music Clubs, 455 W. 23rd St., New York 11, N.Y.
- Vocal solo composition, choral composition. Prizes: \$300 for each. Closing date: March 1, 1951. Sponsor: Sigma Alpha Iota. Write: Carl Fischer, Inc., 165 W. 57th St., N.Y.C., N.Y.
- A setting of Psalm 148. Prize: \$100. Closing date: Feb. 28, 1951. Sponsor: Monmouth College (attention Thomas H. Hamilton), Monmouth, Ill.

By E. H. JORDAN

DIFFICULT passages are the bane of every orchestral player, professional or amateur. As an amateur violinist and member of two local orchestras, I find myself all too frequently confronted with difficult passages and with too little time to practice the entire pieces in which they appear. So I have a practical short cut.

When a new number is distributed during orchestra rehearsal, I of course take home the first violin part for practice. While I have it at home, I copy onto music paper the various difficult passages . . . not the entire selection, but just the "knotty" runs. I like to title each passage carefully so I can readily identify it in my file of such passages.

After keeping records of "knotty" passages in this manner over a period of time, I have assembled a library of difficulties, convenient to go through and use as practice material.

Try this method, and you'll find yourself well-prepared at next rehearsal. And while you are about it, you might include in your file passages from solo works. **THE END**

A MASTER LESSON

(Continued from Page 26)

because if you don't look out. Do you recall Chopin's remark to a pupil who was overworking her *rubato*? With gentle mockery he said, "Madam, I beg you to be seated!"

... In dancing a Mazurka the feet must stay on the ground.

... The $\frac{3}{4}$ rhythm is often but not always characteristic of the Mazurka. Even Chopin's Prelude in A Major with its $\frac{3}{4}$ may be a miniature Mazurka.

... Disregard academic directions that Mazurka accents must come on second or third beats. Chopin's Mazurkas may stress any beat.

... Don't try to imitate literally the Mazurka recordings of well-known artists. You'll only succeed in re-creating a caricature of the original. Better listen to the recording several times, then play the Mazurka yourself, trying to capture the essence of Chopin's moods.

... The chief difference between Polonaises and Mazurkas is that the Polonaises are political, the Mazurkas social.

... Other easy Mazurkas to study are: B Flat Major, Op. 7 No. 1; A Minor, Opus 7 No. 2; C Major, Opus 33 No. 3; F Minor, Op. 63 No. 2; and three in Opus 67, Nos. 2, 3 and 4. **THE END**

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Ada Richter

The author is widely known as one of America's foremost writers of piano teaching material for children. This new book is conclusive proof that the fundamentals of music theory can be taught to very small children. The musicgraph has large-size treble and bass clef staves. There are several pages containing symbols of music in large size, to be cut out by the student. As the pupil learns about these symbols (such as notes and rests of different values), he places them on the musicgraph. This functional approach immediately interests the pupil in the theoretical side of music; in fact, it makes a game of learning notes.

The musicgraph has many advantages for the young pupil. It is more fun than writing notes. It can be used with the young child who lacks coordination to write. It eliminates erasing. All the symbols are large, to prevent eyestrain. It uses action rather than less interesting writing or recitation.

The book is attractively illustrated with pictures that make music symbols come to life. Not only will it be fun at lesson time, but parents can use the book with the pupil at home, thus making good use of the period between lessons.

My First Note Book may be used for private or class instruction. It is also ideal for classroom use in public schools for very earliest work in music theory. It is a must for every music teacher in the studio, and for the elementary school music supervisor. The child will value his own copy.

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(Continued from Page 14)

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sounded. First sopranos should sing the same pitch, and the conductor should insist that every voice in that section tune until the unison pitch in all voices is A-440. Then the second bass should sing the A two octaves below, again continuing to tune until each voice in the section can match pitch. The first tenors and second altos should sing the octave between the bass and sopranos, or A-220, again each section tuning its unison A. When the three pitches are tuned in each section then the two octave should be tuned together with the Deagan chime sounded frequently so that the original pitch stays in the memory. As soon as the octaves are in tune the second sopranos and second tenors should be taught to tune the fifth, which is E, each section working alone until the unison of the section is in accord. When the six sections are able to sing the octaves and fifths in tune then the first altos and baritones should tune the third, C-sharp. When the unison of each voice is in accord the entire chord of two octaves may be sung, while still sounding the Deagan chime of A.

In the tempered scale that is used in our pianos and organs the thirds are sharpened and the fifths are flattened. In the untempered scale of Pythagoras the opposite is true. The conductor will find that in unaccompanied singing the choir will gradually sing the third a little lower and raise the fifth a little higher. As soon as the choir is able to sing an interval of a fifth in untempered tuning, they will be delighted when they hear for the first time the harmonic that results.

A great string quartet that practices four hours a day spends 40 to 50 minutes of that time in tuning. A choir that practices two hours a week should spend at least 15 minutes out of the two hours in learning to sing chords with perfect untempered intonation.

At first the chimes should be sounded frequently. Later on, the chime will not be needed except for the initial sounding of pitch. The choir is beginning to remember A.

If possible, it is wise to purchase an A and a C chime. As soon as the choir remembers A it is good then to move the chord up to C.

We in Westminster Choir tune to a G, A, C and D. In that way we solve all of the problems of lifts. If the voices in the choir have been classified according to lifts, tuning to a G chord will put every voice in its chest or lowest position except the first sopranos, who are in the middle voice. A chord on C will put all the women in middle voice, leaving all the men in chest voice. The D chord keeps all the women in the

middle and the first tenors in the first lift. If the choir is small and wishes to tune to a four-part chord the bass should sing A-110, soprano A-440, the tenor the fifth above the bass, or E, and the alto the third or C-sharp below the A of the soprano.

Knowing that pitch has to do with memory can also help greatly in sight-reading with the choir. The average individual is not a good sight-reader because he has not memorized all the intervals.

When the choir is sight-reading and one section sings a wrong interval, the conductor should immediately sing the melody of some popular song or hymn in which the first interval is the same interval that caused the mistake.

The hymn "Holy, Holy, Holy," sung to the tune "Nicea," has a third as the first interval in the melody. The first interval in "Hark, The Herald Angels Sing" is a fourth. The first interval in "God Rest You Merry, Gentlemen" is a fifth. The first interval in "Who Is on The Lord's Side" is a sixth. These are suggestions taken at random from the Presbyterian Hymnal. We advise each conductor to use the hymnbook of his church for his melodic material in intervals.

When singers in a choir realize that they know all intervals, it will be an easy task for them to learn to recognize these intervals when they appear in music that is not familiar. By using the same melodic material all the time, each individual in the group will have his intervals memorized and sight reading will improve.

Nothing in sound can be any more beautiful than a major triad on C with a third and fifth tuned to the untempered scale. When this chord is perfectly tuned, harmonics are sounded and the voices are richer than they have ever been before. A beautiful red rose is to me a chord in C Major, since the vibration of the color red is 32 octaves above middle C. When a choir learns the art of singing in tune and obeys the laws of pitch, new joy comes to them and to the listener. The vibrations of the music created by such a choir find response in the whole being of the listener, and a feeling of oneness comes over singers and audience as they realize that all tune to a spiritual unity. THE END

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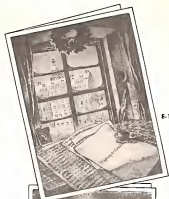
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